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MAXIMUMROCKNROLL

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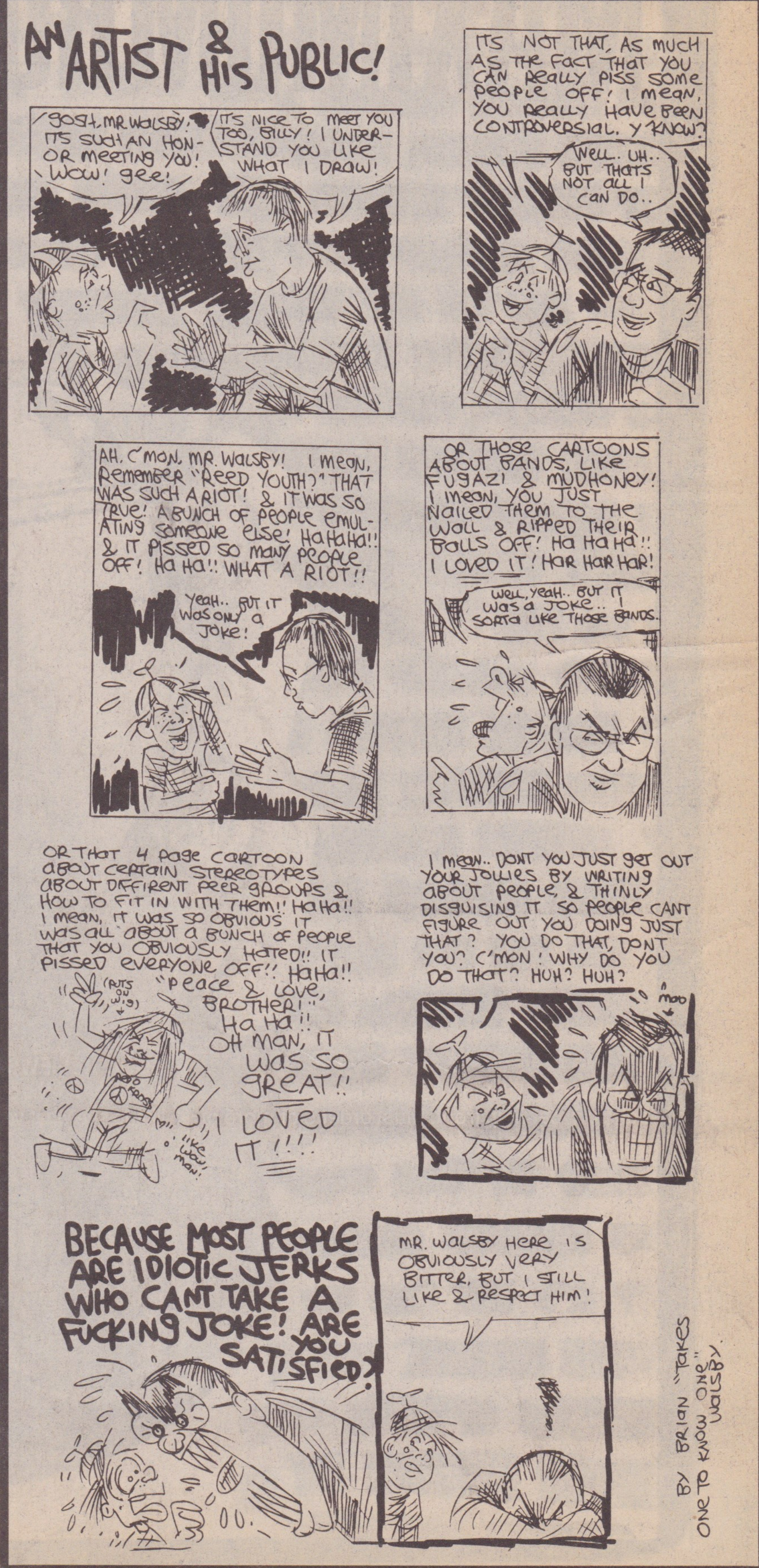

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Back issues #37, 43-52, 55-64 are $1.50 each ppd in U.S., $2 Canada & Mexico, $2.75 So America, $4.25 Asia & Australia (all from MRR/US). Same issues are £1.50 for U.K. and $2.50 for Europe (from MRR/UK). Back issues 65-70, 72-76, 78, 80-99, 100 (pts 1&2) are: $2.50 US, $2.75 Canada, $2.50 Mexico, $5.50 Asia/ Australia, $3.00 So America. Back issues 101-109, 110 (pts 1&2), 111-117 are as stated above in sub info. UK office only has issues 90-present. For earlier issues to UK & Europe, write MRR/US, cost is $5 per issue.

DEADLINES FOR NEXT ISSUE:
Scene Reports: continuously, with photos!
Interviews: continuously, with photos!
Ad Reservations: call to make sure.
Ad Copy In: Before 1st of month-- no later!!

AD SIZES AND RATES:
1/6 page: (2 1/2" x 5") $20
1/3 page long: (2 1/2" x 10") $40
1/3 page square: (5" x 5") $50
1/2 page: (7 1/2" x 5") $100

CLASSIFIEDS: 40 words cost $2/60 words max for $3. No racist, sexist or fascist material. Send typed if possible. Cash only!!!

COVER: Cammie Toloui

SELL MRR AT GIGS: Within U.S., we'll sell them to you at $1.50 each ppd, cash up front. Must order 5 or more of the same issue. Need street address (not PO Box) to UPS to.

NON-LOCAL STORES: If you have problems getting MRR from your distributors, try contacting Mordam Records at (415)243-8230. Also available from Dutch East, Cargo, Get Hip, Smash, Twin Cities, Southern UK, Last Gasp, See Hear, Armadillo, Levity, Ubiquity, Fine Print, and Marginal.

LOCAL STORES: Give MRR a call at number below.

Please send all records, letters, articles, photos, interviews, ads, etc., to:

MAXIMUMROCKNROLL
PO BOX 460760
SAN FRANCISCO, CA 94146-0760
Phone (415)648-3561/ Fax/Modem (415)648-5816

HOW TO CONTRIBUTE TO MRR: We're always looking for contributions (scene reports, interviews, news features, articles, letters), and we have a neato scanner that can read stuff you send us and put it into the computer, but it needs your help. Our scanner can only read things that are crisp and clearly typed, and at least 10 pt type size. It can't read hand-written corrections. It can't read low-quality photocopies. If you need to make corrections, it helps to use a photo blue pen designed especially for layouts--the light blue is invisible to a scanner. Also, please don't type in all capitals because then we have to re-type everything, and that's no fun. And if you can, try to follow the MRR format (songs titles in quotes, LP/EP titles, books & zines in italics, only local bands in all capitals in scene reports). This makes the shitworkers happy (or less miserable, anyway). If you're using a computer, you can send in your stuff on a 3-1/2 inch disk--we can convert from any program (both Mac & IBM, as long as you tell us which program you used). We will return your disk to you.
INTERVIEWS: We'd like to focus on quality rather than quantity, and be more selective about the interviews we run. If you're thinking about interviewing a band, refer to these guidelines before you get going, to make sure your effort isn't wasted: 1). Write or plan your questions in advance, but be sure and leave room to be flexible and go with the flow. 2.) Don't be afraid to be controversial. If someone says something lame or is evading a question, follow up on that, and call them on their shit. Don't just let it slide by. 3). Don't let the conversation stay on one point too long, especially if the point has already been made. Point the conversation into different directions without diong too much of the talking yourself. 4). Try to keep a good balance of humor and serious solid content. Direct it away from slipping into meaningless, silly babbling and one sentence answers. 5). Keep it concise. Transcribing an interview is a lot of work, so the more compact they can be, the better for you, and the final copy. Remember, interviews can be long if they are taut and full of content, but they take a lot of planning to pull off. Generally, newer bands should submit shorter interviews. 6). Try to get to the personality of the individual or band; we're not gonna be interested in an interview that sounds like a press kit promotional. 7). It's important that you give us as a variety of graphics to do a layout with. Send as many photos, flyers, lyrics, logos, and artwork as the band has available. Give us a call if you're thinking about doing an interview to check it out in advance.
SCENE REPORTS: Keep them concise but entertaining and chock full of info, phone #s, addresses, etc. Cover not just bands, but also clubs, zines, demonstrations, eateries, films, thrift stores, record/book stores, and anything else of interest to wandering punx. Include several decent photos with the report.
ARTICLES: We're always looking for well-researched articles, be they political, economic, social, humorous, whatever. There is a definite need for 'inside scoop' type exposés, like the 'Punk Business' article Ben Weasel did a while back. Get in touch if you've got an idea.
BOOK REVIEWS: If you want to send one in, please include a reduced photocopy of the cover. We can't guarantee that all will get published, but we'd like to see what you're up to.
NEWS SECTION: We discontinued this section, but would like to reconstitute it as a more currect events/weird news section. Send in articles with up-to-the-minute coverage of the event you're onto, or clip out strange or unbelievable items you see in newspapers, and send them on in to us.
RADIO STATIONS: We occasionally run a page of short (2 or 3 paragraphs) articles on stations or individual shows that cover punk. Write one up on yours, and send it in with station or show logo, a flyer or pic, etc.
SCUM PIT: We are looking for knowledgable record collectors to write articles on regional or topical selections, giving some good info on great and/or rare vinyl.
WHAT'S THE SCOOP: If you want to try one in your area, let us know first. It requires having a camera, a tape recorder, and typewriter or computer, and an imagination.
GRAPHIC ARTISTS: We hope to revive our old desire to have different artists draw or create the centerfold in each issue, beginning soon. Send in a sample of your work, along with a rough sketch of what you'd like to do with the 10" x 16" centerfold.

 MAXIMUMROCKNROLL MAXIMUMROCKNROLL

MAXIMUM ROCKNROLL RADIO

Heather Choy
Paula Hirsch
Kenny Kaos
Alisa Schulman
Last Will
Michelle Haunold
Radley Hirsch
Ken Sanderson
Jon Von

CFLR	Sudbury, Ont
106.7 Cable	Thurs 6PM
CFMU	Hamilton, Ont
93.3FM	Mon 11:59 PM
CKCU	Ottawa, Ont
93.1FM	Last Mon of month 10PM
CKMS	Waterloo, Ont
94.5FM	Fri 10PM
KALX	Berkeley, CA
90.7FM	Weds midnight
KMNR	Rolla, MO
89.7FM	Thurs noon/Sun midnight
KSCL	Shreveport, LA
91.3FM	Weds 10PM
KZUM	Lincoln, NE
89.3FM	Weds midnight
WBNY	Buffalo, NY
91.3FM	Thurs 6PM
WCNI	New London, CT
91.1FM	Sat midnight
WJFC	Johnson, VT
90.7FM	call station
WRUV	Burlington, VT
90.1FM	Thurs 6PM
WYRE	Waukesha, WI
103.9FM	Fri 8PM & Sun 9PM
WZRD	Chicago, IL
88.3FM	Sun 3:30PM
Radio Pomme	Louviers, France
91.6FM	Sat 5PM
Canal Sud	Toulouse, France
92.6FM	Mon 6PM
4 ZZZ Radio	Brisbane, Australia
102.1FM	Sat noon-2PM

RADIO STATIONS: MRR Radio shows are available for stations **only**. Requests for info should be on station letterhead. Contact us at the address on previous page.

TOP 10

For what it's worth, here's some of the MRR crew's current Top 10 lists.

JEFF BALE
- GG ALLIN-Hated In The Nation-LP
- SCREECHING WEASEL-Wiggle-LP
- SUPERCHARGER-Goes Way Out-LP
- AMERICAN SOUL SPIDERS-Anyway, Any Girl-45
- LA SECTA-We Get What We Deserve-45
- V/A-Smash The State-EP & book
- DWARVES-Underworld-45
- BLOODY MESS & THE SKABS-Empty-EP
- UNDEAD-The Invisible Man-45
- Reservoir Dogs-movie

SUZANNE BARTCHY
- SLEEP-live
- HELLKRUSHER-Buildings For The Rich-LP
- FACE TO FACE-Don't Turn Away-LP
- V/A-Smash The State-EP & book
- V/A-Louisville Sluggers II-EP
- SCREECHING WEASEL-Wiggle-LP
- AMEN-Feikki-EP
- V/A-Killed By Death #5-LP
- ERCHINT-EP/DWARVES-Sex & Viol-EP
- V/A-Bloodless Unreality-EP

CHRIS DODGE
- MAN IS BASTARD/BLEEDING RECTUM-split LP
- AMEN-Feikki-EP
- Dee Brown-Bury My heart At Wounded Knee--book
- ANARCHUS-500 Years Of Infamy-EP
- Edward Abbey-The Fool's Progress-book
- V/A-Bloodless Unreality-EP
- NAMLAND-EP/T.V.P.-tape
- PLAINFIELD-45
- ASOCIAL-House Of Gore-EP
- DANA PLATO-Live At Budokan-LP

JOE DONOHOE
- THE UNDEAD-Invisible Man-45
- MEICES-Alex Put Something...45
- LA SECTA-We Get What We Deserve-45
- CALAMITY JANE-Love Song-45
- THE SHAVEN-Upsetting Mine-EP
- GREY SPIKES-Redwing Motel-EP
- PLAINFIELD-The King-45
- AMERICAN SOUL SPIDERS-Anyway Any Girl-45
- DWARVES-Underworld-45
- THE DICTATORS-Fuck 'Em...LP

LALI DONOVAN
- SCROG/ASSUCK-live
- MEREL/HELL NO/8-BARK-live
- SCREECHING WEASEL-Wiggle-LP
- V/A-Panx Vinyl Zine #11-EP
- FACE TO FACE-Don't Turn Away-LP
- DISFEAR-EP
- V/A-Smash The State-EP & book
- DOODLES-LP
- V/A-Bloodless Unreality-EP
- OILER-Asphalt Field-EP

KARIN GEMBUS
- HELL NO, 8-BARK, MEREL-live at Your Place II
- JACKIE & THE CEDRICS-Thunder Struck-EP
- OILER-Asphalt Field-EP
- CALAMITY JANE-Love Song-EP
- V/A-Not Just Lip Service-EP
- UNWOUND-Kandy Korn Rituals-EP and live!
- CIRCUS TENTS-Hard Up-EP
- THE YAH MOS-Right On-EP
- ENDPOINT-Burn Sassy-EP
- GAMEFACE-EP/LAMENTO-EP

WALTER GLASER
- V/A-Inclined Plane-EP
- VELOCITY GIRL-CD
- GUZZARD-Pinch-45
- ROCKET FROM THE CRYPT-all
- Wait Until Spring-book
- CYNICS-Learn To Lose-LP
- TSUNAMI/VELOCITY GIRL-split 45
- GIRLS AGAINST BOYS-all
- Ask The Dust-book
- HAMMERHEAD-Ethereal Killer-LP

MICHELLE HAUNOLD
- SUPERCHARGER-Goes Way Out-LP
- GORE DOCTORE-Doc Lobotomia-EP
- V/A-Killed By Death #5-LP
- V/A-Smash The State-EP & book
- EVAPORATORS-Welcome To My Castle-EP
- FACE TO FACE-Don't Turn Away-LP
- DEVIL DOGS-Twist And Burn-45
- GAN-Do That Again-LP
- RHYTHM COLLISION-Now-LP
- SCREECHING WEASEL-Wiggle-LP

MICK KRASH
- EXHALE-live/REACH OUT-live
- ENDPOINT-Idiots-EP
- OILER-Asphalt Field-EP
- SAVALAS-First-EP
- SPARKMARKER-Jiffy-EP
- SUPERCHUNK-The Question Is How Fast-EP
- LUNG-Paralyser
- SOULFISH-Slip N Slide-EP
- UNWOUND-Kandy Korn Ritual-EP
- STILL LIFE-Sometimes-EP

MIKE LAVELLA
- SUPERCHARHER-Goes Way Out-LP
- HAMMERHEAD-Ethereal Killer-LP
- OILER-Asphalt Field-EP
- LOVECHILD-Witchcraft-LP
- Pure Filth-zine
- GAS HUFFER-Integrity-LP
- JACKIE & THE CEDRICS-EP & live
- CYNICS-Learn To Lose-LP
- FRAMPTON BROS-Like An Oliver Stone-45
- Russel Mummies apartment

TOP 10

Please send us your records (2 copies of vinyl, if possible--one for review and one for airplay), CD-only release, or cassette-only release.

RAY LUJAN

SUPERCHARGER-Goes Way Out-LP
MIECES-Crash-45
SUPERCHUNK-The Question Is How Fast-EP
FASTBACKS-live
URGENT FURY-Demos-10"
JOBBERNOWL-My Sight-10"
THE SHAVEN-Girl I Haven't Met-EP
FACE TO FACE-Don't Turn Away-LP
SUGAR RAYS-EP
JOHNNY & JAKE-Santa's Comin' Back-flexi

TIMOJHEN MARK

CHRONICORE-Crack The Blinds-LP
V/A-Trapped In A Toothed Gear-LP
V/A-Bloodless Unreality-EP
THE EX-Blueprints For A Blackout-CD
ONE BY ONE-Fight-EP
DISFEAR-Religion-EP
V/A-Consolidation-EP
CROSSED OUT/ASSUCK-live
MANIC DEPRESSION-Rat Trap-CD
V/A-Killed By Death #5-LP

SMELLY MUSTAFA

HAMMERHEAD-Ethereal Killers-LP
EARTH CRISIS-All Out War-EP
THRUST-She Who Must Be Obeyed-EP
RODENTS AS GIFTS-Magic Bone-CD
DISRUPT-Tuomiopaivan Lapset-EP
SPLITH-tape
ROT-Drowned In Restrictions-EP
STILLUPPSTEYPA-flexi
EVERGREEN-EP
BLOODY MESS & SKABS-Empty-EP

NEIL NORDSTROM

Slap-a-ham Fiesta Grande-live at Gilman
V/A-Consolidation-EP/V/A-Bloodless Unreality-EP
TOTAL CHAOS-Nightmare-EP
NAKED VIOLENCE-Sauced-tape
MVD-Stagnation Of Thinking-EP
MAN IS BASTARD/BLEEDING RECTUM-split-LP
YOUTH OF TODAY-Take A Stand-CD
CAVITY-tape/DOOM-Live In Japan-CD
CONCRETE SOX-Japan Tour '92-CD
ANARCHUS-500 Years Of Infamy-EP

OWEN PEERY

FACE TO FACE-Don't Turn Away-LP
ENDPOINT-Burn Sassy Idiots-EP
EARTH CRISIS-Ecocide-EP
GAMEFACE-EP
RHYTHM COLLISION-Now-LP
SUPERCHUNK-The Question Is How Fast-EP
SPARKMARKER-EP
SINKER-live
DYBBUK-Breakfast T-LP
NO ONES HERO-Healing Of Time-EP

BRUCE ROEHRS

LA SECTA-Blood Red River-45
SCHLEIM-KEIM-LP/GREY SPIKES-EP
LEGENDARY LUNCH-Blind-45
V/A-Bloodless Unreality-EP
V/A-Sicher Gibt Es Bessere Zetten-LP
DEVIL DOGS-Twist And Burn-EP
TRANSCEND/MAJORITY OF ONE-split EP
TOTAL CHAOS-Nightmares-EP
SUPERCHARGER-Goes Way Out-LP
BUBAI SKULL-Insex-EP/V/A-Benefit For Beer-EP

KEN SANDERSON

MAN IS BASTARD/BLEEDING RECTUM-split LP
JON SPENCER BLUES-Son Of Sam-45
DESCENDENTS-I Don't Wanna Be Bootlegged-EP
V/A-Bloodless Unreality-EP
JACKIE & THE CEDRICS-Thunder Struck-EP
V/a-Blood Sucking Freaks II-CD
V/A-Killed By Death #5-LP
ASSUCK/MAN IS BASTARD/NO COMMENT-live
UNWOUND-Kandy Korn Ritual-EP
ASOCIAL-EP/NOISE DISTRACTION-LP

DAVE SEIFERT

MANIC DEPRESSION-Rat Trap-CD
Saint Olga-zine
CIGARHEAD-tape
OILER-Asphalt Field-EP
YAH MOS-Right On-EP
Man Bites Dog-movie
BARBIE ARMY-tape
AMERICAN SOUL SPIDERS-Anyway, Any Girl-45
STEAK DADDY SIX-Rubber Pants-45
GLORIUM-Iced The Swelling-45

JON VON

AMERICAN SOUL SPIDERS-Anyway, Any Girl-EP
EVAPORATORS-Welcome To My Castle-EP
LA SECTA-Blood Red River-45
MEICES-Alex-45
JACKIE & THE CEDRICS-Thunderstruck-EP
SUPERCHARGER-Goes Way Out-LP
DWARVES-Underworld-45
SCREECHING WEASEL-Wiggle-LP
PISSED SPITZELS/ADULESCENTS-split EP
SUBSONICS-CD

TIM YOHANNAN

HASS-Allesfresser-LP/V/A-Benefit For Beer-EP
V/A-Sicher Gibt Es Bessere Zetten-LP
LAMENTO-Drugs-EP/GORE DOCTORE-EP
DWARVES-Sex And Violence Live!-EP
V/A-Panx Vinyl Zine #11-EP
DICKIES-We Aren't The World-2xLP
V/A-Smash The State-EP & book
SCREECHING WEASEL-Wiggle-LP
CIRCUS TENTS-Hard Up-EP
V/A-Killed By Death #5-LP

STILL AVAIL-ABLE

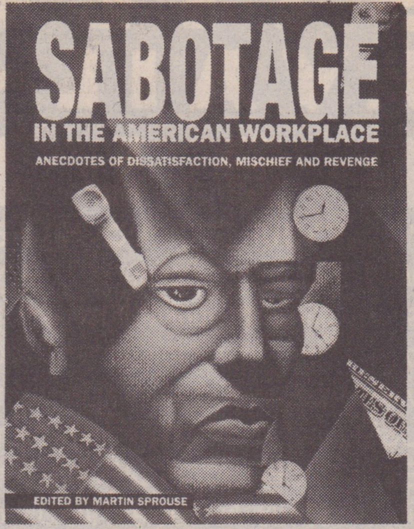
"BOOK YOUR OWN FUCKIN' LIFE-Vol 1"-A country-by-country/state-by-state listing of punk/hardcore/indie bands/zines/promoters/labels/radio/video/food/lodging--Available in the US/Canada for $2 ppd from Profane Existence/ PO Box 8722/ Minneapolis, MN 55408. Available in the UK for £1 from MRR UK/ PO Box 59/ London N22/ England. Available in Europe from MRR/UK for £1 and 1 IRC. Available in South America from Profane Existence for $3 ppd. Available in Asia/Australia from Profane Existence for $4.50 pdd. Distribution in US from Mordam Records (415)243-8230), Profane Existence (612)377-5269, and AK Distribution (031)667-1507.

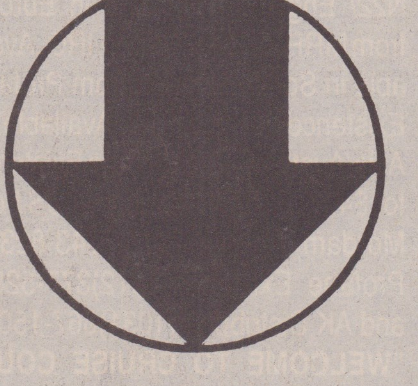
"WELCOME TO CRUISE COUNTRY"-All European Photozine--Available from MRR: $2 U.S. ppd/ $2.50 Canada ppd/ $4 South America ppd/ $5 Asia & Australia ppd. Available in Europe from Trust fanzine.

"WELCOME TO 1984"-various artists LP--Available from Blacklist Mailorder/ Distributed by Mordam Records.

"DEZERTER-Underground Out Of Poland"-LP--Available from Blacklist Mailorder/ Distributed in U.S. by Mordam.

"THEY DON'T GET PAID, THEY DON'T GET LAID, BUT BOY DO THEY WORK HARD"-various artists LP-(cassete only, vinyl is now out-of-print)-Available from Blacklist Mailorder/ Distributed by Mordam Records.





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Anecdotes of Dissatisfaction, Mischief and Revenge

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- Illustrated by Tracy Cox
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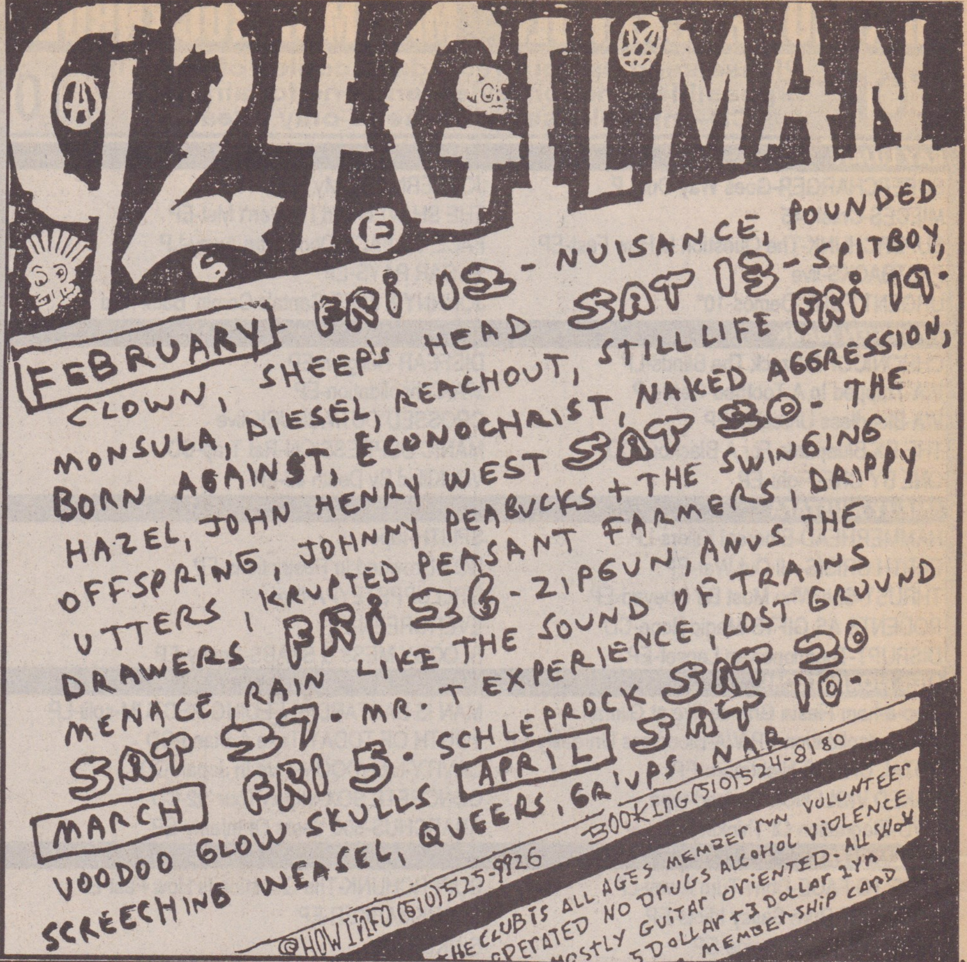

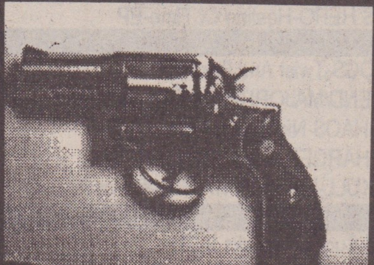

What is the polite response to, "You'll grow out of it"?

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Artist	Title	Format/Country	Price	Label
Abolition	Jesus was a Fuckin' Dick	7"EP(Germany)	2.95	Equality/...
Abused	Loud & Clear	LP/CD	7.55/10.25	Lost & F'nd
All Danielson	Mary Had a Steam Boat	7"	2.45	Merge
Anus the Menace	Yeah Right	7" EP	1.95	Flipside
Atoxxxico	Tu Tienes La Razon...	Cass. (Mexico)	4.20	
Authority Fails	We Wanna Be Heard	7"EP (Canada)	2.40	Guard
Avail	Satiate	LP	4.90	Catheter
Aversion Therapy	Aversion Therapy	7" (Australia)	3.00	Swan
Bad Influence	Bad Influence	7" (Belgium)	3.00	Skuld
Biafra, Jello	High Priest of...	2xCD	10.40	Alt. Tent.
Bob Evans	Drought	CDsing	5.20	Skenel
Breadwinner	Side A	7"	2.45	Merge
Butterglory	Alexander Bends	7"EP	2.45	Merge
Calamity Jane	Love Song	7"	3.00	Tim Kerr
Candy Machine	Body of Armistice	7"	2.60	Skenel
Capitalist Casualties	Disassembly Line	LP,Cass/CD	5.95/9.85	Slap-A-Ham
Circus Lupus/Trenchmouth	Split Picture Disc	7"pic.	3.00	Skenel/Dis.
Contropelere	Contropelere	7"EP (Italy)	3.00	Skuld
Contropelere	Ness Una Paura	LP (Italy)	8.40	Skuld
Crass	Best Before 1984	CD (UK)	9.90	Crass
Craw	Elliot	7"	2.30	Hit & Run
Crayon/Grover	Split	7"	2.35	Gritty Kitty
Crude S.S.	Society System	CD (Sweden)	10.25	Lost & F'nd
Dance Hall Crashers	Dance Hall Crashers	Cass.	6.05	Moon
Detonators/Econochrist	Split	7"EP	1.30	Insurrection
Distorted Pony	Punishment Room	LP/CD	5.85/10.15	Bomp
Dogma Mundista	Destiny or Greed	LP	6.50	Mundista
Dread, the	The Dread	10"EP	5.00	Dread
Eggs	Sexual Tension	7" EP	2.60	Jade Tree
Eight Bark	Twelve	7"EP	1.95	Underdog
El Santo	El Santo	7"EP	2.60	Buddy Sys.
Embrace	Embrace	LP,Cass/CD	6.10/8.15	Dischord
Erectus Monotone	Glider	7"	2.45	Merge
Evaporators	Welcome to My Castle	7"EP (Canada)	2.10	Nardvuar
Ex, the	6.6	12" (Holland)	4.10	Ex
Ex, the	Aural Guerilla	LP (Holland)	6.95	Ex
Ex, the	Blueprints for a Blackout	CD (Holland)	10.30	Fist Puppet
Face to Face	Don't Turn Away	LP/CD	5.60/7.80	Dr. Strange
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stuff you might like to know:

A new catalog comes out at the beginning of each month, along with an update (which is usually included with each order, but is also available for a stamp). Oh, were getting so much new stuff each month that it's not fitting into our update, although now it all fits into our ad - go figure. We're starting to carry more 'heavy' reading material (basically BOOKS - you know, those things without pictures of Born Against & Spitboy in them), how come punx don't buy them? Too expensive? Too thick? Too many BIG words? What? Also, we're running low on people, does anybody want to move out here and help? Please? Come on. *See ya next month.*

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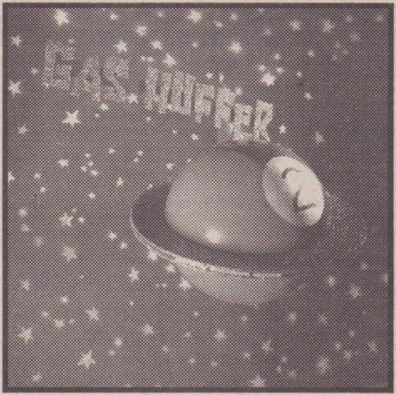

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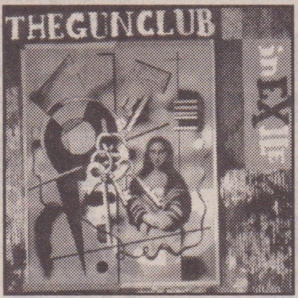

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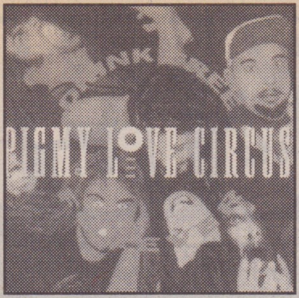

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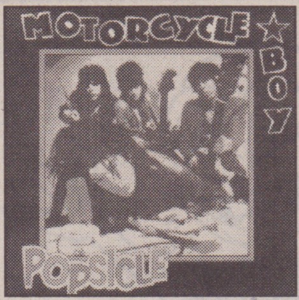

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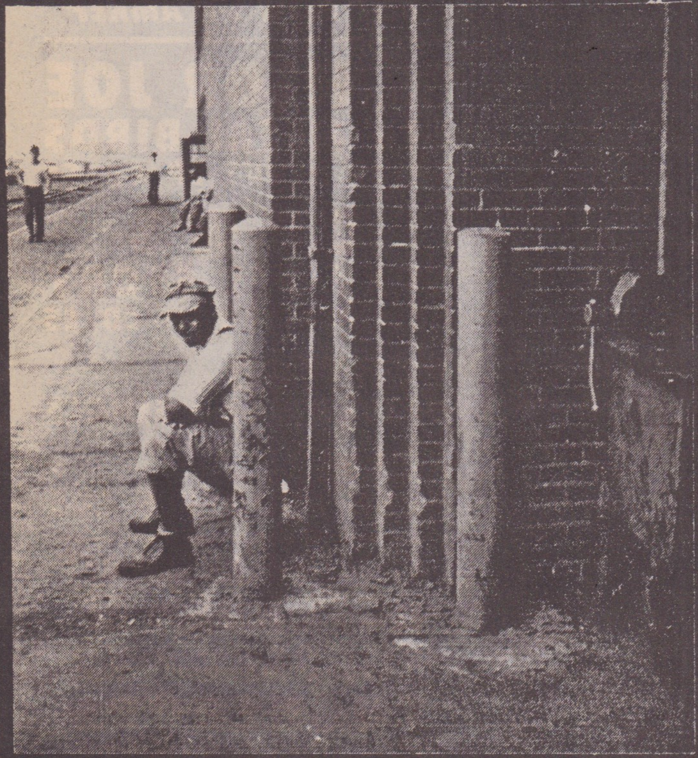

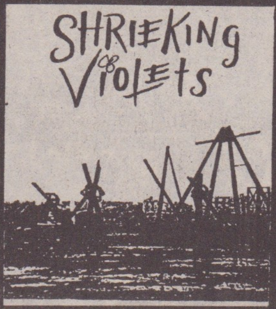

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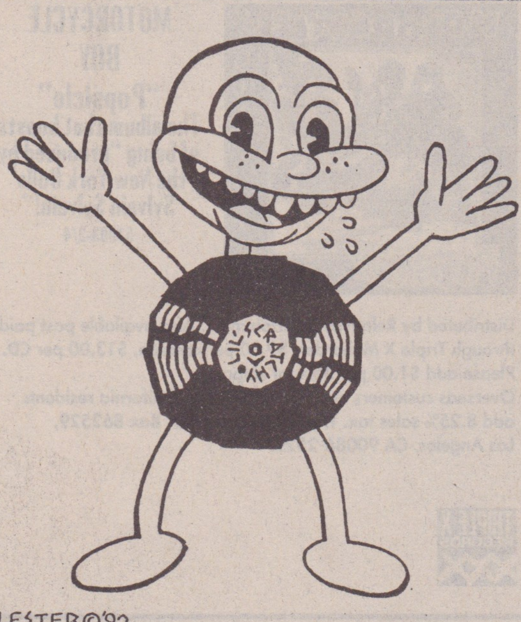

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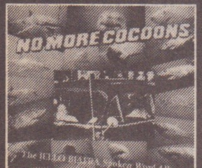

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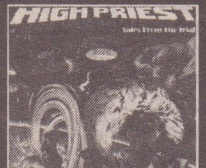

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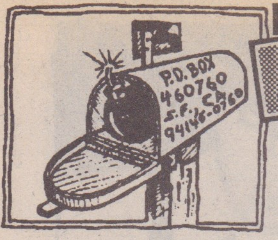


A Dear MRR,

The following is a letter that I recently received from my friend Sasa in (what was) Yugoslavia. Just like many of us who call ourselves punks, Sasa's life revolves around music, gigs, fanzines, etc. In fact, it was through this very mag that he and I first became friends. Only now due to circumstances out of his control, he's trapped in a country torn apart by war where his greatest concerns are eluding snipers and escaping starvation. Last time we spoke over the phone (when he called me from an abandoned apartment building, all the residents of which were either missing or dead) he told me how lucky I was to be able to do things like attend gigs, read fanzines, etc., and that he could only hope to survive his situation and one day return to life as normal doing the things he loves best. Well, the letter pretty much explains itself so I don't need to say anymore. I just wanted to let people know how desperate the situation is over there. If anyone would like to make any contributions, no matter how small, all would be greatly appreciated and could be sent care of me at:
Harlan Margolis/ PO Box 865/ Agoura, CA 91376

"Dear Friend,

I'm writing this letter but I am not sure when you'll be possible to read it so maybe it will be out of date. Before this letter I sent a short message by Red Cross but now I can write longer when I'll ask any strange pressman to take this letter to you. As you know Sarajevo is blockaded 7 months ago, the post doesn't work and telephones are offed and who knows how long time it will be. Before this war we corresponded by the post but now I must ask someone to take this letter to you cos this is the only one way of communication for now. Sarajevo looks horrible. No electricity, water, warming, we get some food by UN, with broken windows I'm waiting winter. The shops are robbed, many buildings are destroyed and burned, I can't moving around because of shells, snipers and local gangs, many people especially youth and children, are dead or mutilated. 1,500,000 refugees all over the world. Here are only hunger, illness, death. But politicians don't care about it, they have a lot of fun while other people are dying for them. It always happened in the history. People leave this city and many of them will never come back, so I lost many friends. This bullshit is going and going on and I am afraid that Bosnia will become new Lebanon and it means that pictures of death will become my everyday-pictures. We fight because of nationalism which is the big danger for the whole Europe but people from there don't care for it. America can help us because you are the biggest military force in the world. I think Bush didn't care for us cos we are poor and we have no oil. Maybe new USA president can do more for Bosnia, can he?! I know that you can watch Sarajevo burning on your TV so I hope sometimes you care about me. Now I fight for my life and I hope I'll survive and after that maybe I'll go on some better place outside this hell called Sarajevo, but not as a refugee. You are happy man cos you are free.

What's happening there? Sure many new stuff and lot of fun. Any news about your band? Maybe new record, European tour? ...The music is missing to me but I left my records/tapes on secret place because of fire and now I can listen only detonations. I'm too tired so I can't write anymore. The night is coming and I hear first shots. I feel cold and boredom. No fear and hope for us!

Now I wanna request you a something as man to man: I haven't money to survive. Also I must pay escape from Sarajevo. So please if you can try to make some kind of humanity actions between your friends in city/area and collect some money for me! It will be a mere trifle for you but for me it will be a big matter. For that action you can show my letter as proof. It will be some kind of charity for me! Keep that money, I'll try to find some way to get it from you so then I'll tell you to send it to me, OK? Thanx!

That's all! Maybe I'll die by shells, snipers, hunger or cold so this letter is evidence about one human life!

Think about me, sorry if I was too much bore cos you are busy and thanx for all!

Try to send any message by International Red Cross or somehow else!"

Milutinovic Sasa/ TRG Perf Kosorica 15 / IV/ Sarajevo/ Bosnia and Herzegovina

All the best, Sasa from Sarajevo (city of the living dead) Anno Domini 1992. HELP!!!

B Dear Maximum Rock-n-Roll and readers;

Thank you for your delightful review of the Timescape Zero tape by Ken Sanderson. Although the review was somewhat to the positive side it did leave more to be desired.

We duly thank the description as proficient (played with excellent skill) and tumultuous (violently erratic), but were dulled with the comparison to Cro-Mags. We are truly sick of this grouping and are trying to stray from this categorization and such. Also, the description of the lyrics as, "taking a stab in the general direction of pride,relationships and the time of 'Kali Yuga'...which I am clueless about..." We are displeased how you group that all hardcore with a tint of metal sing songs about pride and the loss there of. We, I admit, only have one song about the losing of a loved one and causing a loss of pride ("Hollow Vows"), but this is one of our first songs together as a band and since have changed the lyrics to a more politically arranged song. You forget (Sanderson I mean) to mention that our other songs are about violence against women and how we detest it, anti-theft songs, and the song "Kali Yuga" is an anti-religious song. The "time of Kali Yuga" of which Ken is clueless about, refers to the Krishna term for the demise of our times and the song instructs the people of religious faiths to shun from such tales as the Apocalypse and Revelations. We detest these stories of a "god" induced end to the world just to keep people in line! The comment made about "...is Kali Yuga the villain in Conan II..." was not all that humorous and could have been used as space to clarify the liking or disliking of the tape. Seeing how there was a Conan and Conan the Destroyer, yet never truly a Conan II.

Now that we've cleared things up and you've fired Ken (just kidding guys) we can all resume a happy coexistence! See you some time around,
Adel/ 156 Souto/ Timescape Zero/ PO Box 820407/ South Florida, FL 33082-0407

C Dear Paul Curren,

I am writing in response to your less than glamorous review of *Moo Cow*#5. I feel your harsh criticism was completely unwarranted. I spell check and proof read my text multiple times before the final printing. However, it is inevitable that some mistakes are missed. MRR is hardly exempt from this. Most zines do not show exemplary grammar. Again, I do not think my grammar is exceptionally heinous, nor do I think most English professors would be overly impressed with the writing in MRR. Yes, MRR's grammar is probably better than *Moo Cow*'s, but I do not have a staff working on *Moo Cow*. This is a solo effort, a labor of love if you will.

To the issue of the typeface. I actually like *Zapf Chancery*. If you found the typeface difficult to read you should have stated that, it would have been a valid constructive complaint. Instead you made the rather confusing comment "Zapf fonts kill punks". I would be surprised if a punk was actually so fragile that she/he would die from attempting to read something written in a *Zapf Chancery* font. Besides, I do not think out of all the *Moo Cow* fanzines I have sold,a punk has ever read one. I never see punks attending shows, in actuality I see very few at all anywhere. Perhaps I do not know what you mean by the word 'punk'. I wish you would tell me. I enjoy very few punk bands (Half Life, Christian Death, Angry Kids were a few I loved), I listen to hardcore, I love and write about hardcore. I do not know what the west coast is like as I have never been there, but in New England there are few punk bands. What I am trying to say is that *Moo Cow* is not made for punks, it is made for people who love hardcore music, who live hardcore (and no I do not mean skinheads).

I'm also disappointed you found my opinions on the right vs. wrong and illegal vs. legal issue 'moronic'. I hope you understand by labeling my opinions 'moronic' you called some of the greatest minds in the history of the planet 'moronic'. Most notably my opinions are shared by the great philosopher Socrates. His opinion on this subject can be found in Plato's *The Republic*. Please be constructive and give your opinions before labeling others.

In closing I wish you would mention what is in the fanzine. You failed to mention the large Into Another interview. I also wish in the future you would be more constructive in your criticism. *Moo Cow* is only one of two fanzines in Vermont that I know of. I work

very hard and lose a lot of money to try to improve the scene in my area. You may have been spoiled by living in San Francisco, remember most of us are not that lucky to live in such a thriving scene. Sincerely,
James Burnham/ 38 Larch Circle/ Belmont, MA 02178

James,

OK, dude, I'm really sorry that I harshed on your zine and I should have just given it to someone else to review. Actually I have given up on zine reviews altogether because working for nearly ten years in publishing has made me an anal retentive jerk and I find it hard to be objective. I don't know how to respond to your criticism of my obviously tongue in cheek "Zapf fonts" comment. I guess I should be glad you didn't use ✽●❏✽ ✢✻■✲❍●▼▲ (Zapf Dingbats). Boy, would that be hard to read!

Call me ignorant but I didn't know "punk" was separate from "hardcore." I thought "hardcore" was short for "hardcore punk" as opposed to "hardcore hip-hop" or "hardcore porn." But, back to the issue at hand, I'm sorry I disagree with your opinions but, as I stated, your opinions are valid no matter how lame I happen to find them. Actually I thought Moo Cow was an intelligent zine. You just happened to touch on some of my big pet peeves, and yes I am spoiled. The Into Another interview was cool as well. Everyone buy Moo Cow. Now.

Sorry, blud. Paul

P.S. That's spelled CurrAn.

Lali fucks up and feels like a fool,

In this issue's Florida scene report it is stated that I will be putting out a Pink Lincolns/Screeching Weasel split 7". It ain't happening folks. Due to events entirely in my control, I am unable to afford paying my rent, much less putting out a record. When I approached Chris Barrows well over a year ago about the idea, I mistakenly leaped without looking and involved myself and two bands in a project which I was incapable of coming through on. Both Ben and Chris had been really patient up until recently, far beyond what I deserve, until recently when they finally said "Send our DATs back, we know you'll never get it done." I sent the tapes back the other day along with some cash which will hopefully cover some of their costs. None of these things I'm mentioning are excuses, I don't have any other then I can never seem to have enough money at one time to put out a record. I flaked. I messed up. I'm totally embarrassed and I am very sorry. Now please don't hate or hit me.

In other words please don't contact me or anyone else about this record, because it does not and will not exist. Thank you.
Signed - a loser.

MRR

I moved to a place called Mt. Top, PA (by Wilkes-Barre) and since I've been here I have not met one person interested in anything, except getting drunk, fighting, and complaining about bullshit. And this is Punk?

The shows I've been to have been to have been basically about their experiences with two kegs of beer and fucking. I would like to start a punk movement here with a little thought to it for a change. If there is anyone remotely interested in a change please write!
Jennifer Sauer/ 6 Autumn Dr/ Mt. Top, PA 18707

MRR:

Ok, now I've had enough. I was getting pretty sick of your unthinking, closed minded reviewers in the first place and then I read the review of Janitor Joe's "KCL/Bullethead" AmRep picture disc in the December issue. What a load of bullshit!!! Okay, so the guy that reviewed the single is sick of AmRep. Okay fine. But that's no excuse to punish a perfectly decent, no, a fucking excellent, band by not giving them the benefit of an honest listen. Anyone with two relatively good ears and a working brain can listen to this single and see how totally different "KCL" and "Bullethead" are from one another. And, there's nothing formulaic about either of these songs—they both rock hard in their own way with more personality than that reviewer could muster. Anyone with a clue bought and loved Janitor Joe's first single (even MRR did, but I guess that was more acceptably "punk rock" than the oh so "corporate" AmRep), and their AmRep pic disc rocks just as hard. Try to put your ridiculous biases aside and listen to the music for a change. This just might be a better mag if you do.
Ryan Justeson/ St. Paul, MN

OK, Bryan ,

I spun the J. Joe disc again jus' fo' you. Maybe I was a tad harsh, but I still find it pretty mediocre. Am Rep has put out some good records in the past, so I suppose I expect them to keep up that standard, which I don't think they are. As for what is "punk rock" or "corporate", I couldn't really give a fuck. Howzat for a "ridiculous bias"?

Luv ya, Walter

Dear MRR,

I very much enjoy your fine magazine, but there is one ongoing "problem" that I have with your publication.

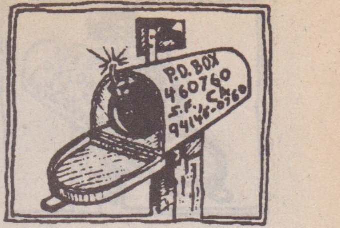
In many of MRR's ads, reviews, etc..., mention is made of "colored vinyl". Now, I don't mean to sound overly sensitive, but wouldn't "vinyl of color" be more appropriate?

This problem seems especially bad in your classified section, which would seem to be at odds with your "No racist, sexist or fascist material" rule.

Thanks for listening.
Max X. Smith / 165 Jessica Lane / Ashland, OR 97520

Dear MRR,

After never reading much MRR I decided to buy one. I read the letters and was appalled that all they contained was petty squabbling and backstabbing when I thought that the major concern of punks, if not the entire world, is: Is there any instant coffee that compares to "Chase and Sanborn"?



Tim Stobart/ #402 1210 Jervis St/ Vancouver, BC V6E 2E2/ Canada

P.S. I doubt it.

P.P.S. Why do my hands turn black after reading your publication?

Dear MRR,

In her column in issue #114, Spitboy guitarist Karin Gembus effectively targeted and shattered the glass houses of certain dogmatic Riot Grrls. I view that as an opportunity to lift a window of discussion; one closed with the sudden passing of MRR's "Chycks Are People, Too." And I ask that others pry that window open further still.

Exactly why did MRR drop "Chycks..."? I know you wish to avoid the controversy over giving one topic two pages. However, the question of controversy can be answered in ways besides that of dropping the question (and a recent MRR survey gathered 91% approval of "Chycks...." What gives?) Why not expand the scope of the discussion? Use the two pages as an ongoing forum for *anything* concerning the 'body' politick. Use these pages alternately to encourage discussion not only of male and female relations and feminist issues, but also of both male and female 'bonding'; to encourage discussion of both hetero- and homosexuality; discussion of sexual anxiety and/or curiosity - questions of what to do with feelings about having been molested, regarding the challenges of adolescence; and so on. Might something like that be worth two pages?

Two pages devoted to sex, its exploration and its concerns, does not seem all that much to ask. Neither does two pages devoted to race. Women comprise more than half the U.S. and world populations; "minority" races increasingly beyond 15% of the U.S. population and well over half the world. Prejudice, sexual and racial, has for too long infested the globe. Directly confronting this prejudice, with a sustained and open discussion, seems deserving some measure of MRR space; and the space asked for amounts to less than that given classified ads. Does this truly seem to be asking so much? Punk is conducive to respecting of difference as well as retaining of self; and MRR connects with that well. I just believe that communication, cohesively human communication, is incredibly vital and deserving a more direct outlet - a belief not apparently shared by certain Riot Grrls.

Riot Grrls who espouse gender separatism risk irrelevance. Separatism is suicide; and the rumor, if true, of a Spitboy-cott, ties another knot in the noose. One thing we should have learned from the civil rights struggle of the 1960's is that Martin Luther King's embracing of others welcomed people to open their minds; while the separatism

of Malcolm X only served to shut minds off including, to some extent, those already committed to civil rights. And even Malcolm began to see that in the end.

Maybe such Riot Grrls value their brand of extremism. If so, like GG Allin they are rebels without a clue. Extremism is valuable only where it levels the walls of hate. Besides, gender separatism has long been an exclusion widely and habitually practiced by males. It's done nothing but reinforce an illusion. Do we find here the separatist females' defense: Exclusion's "strong enough for a man, but made for a woman"? In excluding others, they're ultimately excluding themselves; and if they continue along that course, they will be dragged away in the undertow of tomorrow. Love,
Randy Underdog/ PO Box 574/ Wentzville, MO 63385-0574

Dear Randy,

Just a brief response to touch on one of your questions; "Why MRR Dropped The Chycks are People Too" Section. While I wasn't in the planning stages of that section, I did feel strongly about it, and this is how I see it. First, I felt somewhat uncomfortable having a section devoted solely to women. I felt like it was yet another thing that proved to me just what a sexually segregated subculture punk rock really is. I think that I resented the fact that such a thing was even necessary. I guess that I had hoped that everything was all right, that I wasn't just a girl, and that my presence and every other female's presence in punk was simply accepted, much like the acceptance of men in punk. I didn't want to be singled out and be treated specially, I just wanted to be left alone on the issue of my gender. A friend of mine recently pointed out to me that unless you want to be viewed as some sort of "human coat rack" in this scene if you're a woman, you must be exceptional. And sometimes I don't want to worry about being exceptional; all I want to think about is silly stuff like milkshakes and crushes. However that simply isn't going to happen. Women are pissed at the things that are going on, and they like every other person who is being oppressed, need a vehicle to release some of this fury. However in the "Chycks" section it just wasn't happening. We weren't getting much in the way of well written material for print. We got a lot of poetry, and we got a lot of complaining when something didn't fit this or that person's view of feminism. We just didn't get what we thought that the section needed. Admittedly a section on sex would be great. Whether it's sexual politics, or sexual practices, it would be a terrific shot in the arm for the mag, and for punks as well, because we tend to be a group of the most sexually retentive folks I've ever met. For any sort of section when we must depend on outside sources, a lot of the best intentions fall short of their potential, and not a lot happens So while I can't speak for anyone other then myself, if a piece be it a letter, article, graphics or whatever came in that reflected some of the anger felt by anyone who is being trod upon, I feel certain that we would make sure that piece was put in the mag, but until that happens, we can't pull rabbits out of our hats or readers out of their apathy. One very very crabby person, Lali

Dear Randy,

While Lali articulates many of the same opinions I have, I wanted to add a few differences that are important. I was never uncomfortable if having two measly pages dedicated to an issue that generally falls by the wayside, moreover, I felt that it shouldn't just be another whiny, trite, rhetorical blame placing section. I had aspirations that we could push the boundaries of the previously explored and tried ground trod by seventies feminism and start dealing with the bigger picture where reality sometimes clashes with idealism . Maybe my goals are too high, but nothing presented seemed particularly refreshing or groundbreaking. I could argue with myself and say that discussion on the subject in and of itself is groundbreaking. One hot topic brought up by your letter could be a starting place - separatism. Any group that wishes to separate for any reason has the undeniable right to do so. It's not suicide, quite the opposite. If a community of people, whether it be Blacks, women, gays or whoever; are forced to be dealt with as a separate entity, politically, economically, then they are forced to be seen as independent, force to be respected. I think it's a healthy mindset, it requires respect for yourself, as a member of that group. It doesn't matter if the "oppressor" doesn't want it. Integration doesn't work for many people, whether or not it's better for us all getting along or not, people do have right to have their space respected, no matter what, it's really more a question of practicality in implementation. Your example of Martin Luther King Jr. vs. Malcolm X is indeed a fine example. "You don't have a revolution in which you love your enemy" said Malcolm X. That's just reality, but it's all in the perception of who the enemy is. Who are we to tell a group of people they are rebels without a clue. Are you in their shoes? Sounds like extremism is only good when it's not directed at a group you belong to. I don't think you're the devil, I just think too often the experiences of "oppressed" groups are trivialized, we should talk about this more, eh? Protector of weapons. Suzanne

Dear MRR,

Hah! Another ABC report about America losing its lead in technology to Japan, with the Nips spending more on private technological research. Hell, Sanyo just introduced a global plan called "Genesis". This project is to provide "clean energy" of solar power to the entire planet via intercontinental cable to panels in Africa and Europe. These countries were chosen due to the ability to provide power to the world 24 hours a day.

Shit!! That ain't nothin', 'cause we got Gen. Blackhead (Schwartzkopf) and Oriole Powell. I was watching the World News the other day and Powell started talking particulars about operation Restore ~~Dope~~ Hope. I kept saying to myself, "Why would we be dick-flexing in Somalia? I mean, there's been starving societies around the globe, particularly in Africa, for decades!!! The issue has been raised more than once in the past, only to be quickly forgotten over turkey dinner. So why this time? Bush lost the election - I mean, why bother?" I figured the only reason must be, I mean must be, the immediate preparation of a mission for bigger stakes: Bosnia-Herznegovina (or however it's spelled/said). This will, of course, be the first time one global superpower will militarily confront the other global military superpower on their own territory. I mean, this makes the Cuban missile crisis look like Mother Goose tales (tails?). Everybody said to me, "No way!!!! the US will feed some poor, hungry, sick people but they would never interfere with a powderkeg like former Yugoslavia.

Newsflash: Pete Jennings (cute little Canook) just told us that Yeltsin has lost his power in the Russian congress due to dissatisfaction with his free market transition and a general lack of faith in his reactive proposals. The so called "hardliners" prefer reforms, but not to the poverty of the Russian people. Seems that this was Gorbachev's proposal back in the beginning. Oh well, reaction politicians steal Gorby's "go-slow" policy and a reactive politician stole Jerry Brown's balanced budget proposal and won an election for Republicans. This sudden socialist sobriety must have freaked Bush and his vulturous slave market cronies. Hey! when Saddam got ballsy, Bush showed 'I'm that you can partake in the traditional sportsmanship of mass genocide with a supportive "pat on the back" and a "turned cheek", but you start fuckin' with our oil buddies, we'll bury your country... lock, stock, and babybottle!!!!!

Newsflash: Danny Rather (that macho man!) tells us today - Tues. 12-15, that there is now official talk of US military intervention in former Yugoslavia!!!!!! The scariest part is that with the chaos resulting from the ruins of the USSR, together with the intoxication of US global military prowess; we may win!!!!!!

As far as the Japs go, yea! they sure scare the shit out of us with leaps of technology, but we sure as hell can kick some friggin' ass!!!!!!! By the way, did we get all those nuclear missiles out of the former Soviet Union?? Bombs away!!!! Serious as Suicide, Roland Calling/ Ft. Lauderdale, FL

Dear MRR

I hope you can find the space to print this letter. On June first, 1992 three or four members of the Animal Liberation Front broke into the Ellerslie BioAnimal Test Facility at the University of Alberta in Edmonton Alberta. The Front liberated 29 cats and caused about $60,000 in damages to the facility and its vehicles. Although the Front has been active in Edmonton for over three years this was the city's first live liberation and it garnered a lot of police and media attention.

On June l9th a long-time friend of mine, Darren, and myself were arrested and charged with various "crimes" in relation to the Ellerslie liberation and other ALF actions. Darren was arrested while coming home from work by several very aggressive officers. I was picked up getting off the Greyhound in a small town in BC while on the way to visit my grandmother (some people have no manners!)

Although I was only charged with involvement in the Ellerslie action, the authorities went a lot harder on Darren. They weighed him down with just about every animal liberation charge they could find. The purpose for this was two-fold. Firstly, it was a kind of "legal shotgun"; throw everything at him and see what sticks. Secondly, by loading him down with charges the authorities were trying to reduce Darren's chances of getting bail. As it turned out Darren didn't get bail, even though his parents offered to front $20,000 (in Canada we have no bail bondsmen, so $20,000 is an astronomical sum). He has spent the last 6 months in custody. I managed to get my bail set at $4,000 which my parents laid down (thanks mom and dad!).

On November 12 I went to my preliminary inquiry. The charges against me were stayed due to a "lack of evidence" (one must wonder how little evidence is needed to arrest someone...) I am now, technically, a free man.

Darren, however, is still in custody and does not go to preliminary hearings for another month. He's been getting a lot of mail from the outside but, needless to say, can always use more. Darren's been a longtime punk in Edmonton and has been a real mover and shaker in our scene. Together he and I ran not only the ALF Support Group (a legal and above-ground organization dealing with news on the ALF) for all of Canada, but also the local chapters of SHARP and the Anti-Fascist League. There are very few nazi skins left in Edmonton and out local chapter of the Aryan Nations is decommissioned. Darren deserves a large chunk of the credit for making Edmonton a nazi-free zone. Over the years Darren has put out fanzines, worked more gigs than most people ever even see and lived in just about every punk house of any note in this city.

Jail sucks. If you can find the time to drop him a note, I'm sure he'd appreciate it. Lastly, we all know that legal bills can be expensive. So far Darren's expenses have run into the thousands and he's less than one-third the way towards covering them. If you can even afford the cost of one 7" EP towards getting Darren out of jail the effort would be gratefully accepted. Both Darren and myself can be contacted at the ALF SG box:

Grant Horwood/ PO Box 75029/ Ritchie Postal Outlet/ Edmonton, AB, T6E 6KI/ Canada

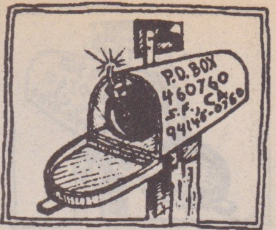
Dear MRR and readers,

Hi. Christian of the Straightedge Brotherhood here. I don't usually find any of your letters offensive enough to write in and complain about and I usually find that ignorance tends to expose itself for what it is. However, I chose to write in this time in response to letter "W" in MRR #114 written by some opinionated ignoramus named Jef from 150 Birch Street in Manchester, CT. Since the staff at MRR printed his ignorant letter with no response, I thought I should answer it and set the record straight (so to speak).

Dear Jef (or anyone else with a similar attitude), you're so lost I hardly know where to start. I'm not going to go through your letter and point out all the places where you proved your ignorance. That would be a waste of ink. Let me just say it reeked of bigotry and generalizations. My contempt for you and your kind boils over. The "punk scene" comprises people from all walks of life with all sorts of ideas and beliefs. The thing that holds us together is that we all want to see some sort of change. Straightedge is no different. We also strive for change; usually it is in a more personal manner. As all change inevitably starts with yourself, think globally, act locally (this begins with yourself, Jef). If people within the underground community are "burnouts" or are not in touch with themselves and their own beliefs, I fail to see us accomplishing anything productive beyond a few punk bands spreading political rhetoric. Talk- action= 0.

Everyone knows that in order to take action you have to be in shape to do so. This requires thinking with a clear mind. All drugs (this includes "legal" drugs like alcohol and nicotine), I hate to break it to you, have been proven to induce a state of apathy in the user. Apathy is what the oppressor thrives on, you idiot! I care! I want to see social change, and I will do whatever it takes in order to achieve it. If I get the strength to make the world a better place by being straightedge, good!

I will now proceed to attack some of the contradictions I constantly see in the punk/ PC community (study this well, kids). The punk/ PC community stands against the evils of racism, sexism, big corporations, animal exploitation, abusive families, violence, oppressive regimes, etc...and the government. How is it then that many smoke, drink, do "recreational" drugs and (like my pal Jef) have such a closed mind towards anyone who isn't exactly like them? The contradictions are obvious but I'll run through the list: the alcohol industry (big, big corporation, kids) puts out the most sexist ads possible, stereotyping both men and women into roles I'm sure most of us could do without. Most big alcohol companies did not pull out of South Africa and continue to do business there. After all, where there's misery, there's bound to be booze; it gives people an apathetic outlet and keeps them passive. Just take a look at any ghetto. Racist zoning by-laws allow a liquor store on every street corner in poor neighborhoods to keep the revolution in check. Over 80% of abusive families are a direct result of alcohol use by the abusive person. Testing on animals goes on to this very day by big alcohol and tobacco companies. Millions are held captive and die because of your filthy habit. A major percentage of "date rape" (the most common form of rape by far) is also the result of drinking. It seems it is easier to lose touch of one's senses and become violent when under the influence (go figure) as I'm sure we've all witnessed on several occasions on the bar strip of whichever city you reside. Alcohol and tobacco are by far the most taxed products available to the consumer today. Why do you suppose that is? Once again the government keeps the poor in check. "Sure, they're all on welfare but don't worry, they'll give it all back to us as soon as the liquor stores open up." Since I seem to have strayed from one topic to the next, I'll add that the tobacco and related industries are singlehandedly responsible for a really major percentage of environmental damages, etc. (I don't remember the exact figures, but I was totally dumbfounded.) The tobacco industry also portrays sexist ads and does the most annoying thing of all...makes the air unbreathable at gigs. As for the political evils of the drug trade, I'll suffice it to say that more than a few people in foreign countries are not leading happy lives thanks to the Western demand for their suffering and slave labor. (On a slightly cynical note, let's not forget the govt's role and profiteering for the drug trade.) I'm not even getting into the social decay that occurs as a result of street drugs. I have been Straightedge for about four years now and every day I find a new reason to back up my belief. So go ahead...light up, drink up. It's okay...if you're a sexist, animal abusing, tree killing, wife beating Klansman.



As for the Straightedgers in CT, I don't know them so I can't say for sure, but if the fact that they use slam-dancing at a gig as a release instead of drugs makes them "macho" in your eyes, then I guess they'll have to do without your friendship, Jef. (I'm sure they're at home mourning the loss as we speak.) I guess my only question for you and your kind would be: How can you blindly hate something that's so positive? Straightedge is about thinking free, remaining free from addiction, apathy, prejudices and other forms of selfishness which force others to suffer. I think it might do you some good to get to know something before you shoot your mouth off about it and injure or influence those around you. I hope this letter speeds up the process. You can write to me if you want and I'll discuss it with you further.

On a more positive note to anyone else who's reading, I will be putting out a networking zine called *Brotherhood Fanzine*. It's in the works now and will be every two months for $2 ppd by me anywhere starting on Jan 1st (1st issue will be out by the time you read this). Anyone wishing to distribute it in their scene should write me for bulk info. I'm going to need some reliable distributors. The purpose of this zine will be to network Straight edge bands and kids, so if they want to to to another city and check out the scene or play a gig, they'll have someone to show them around, put them up or help them set up a gig

or distribute their records if they're a band. Any music or zines sent will be reviewed. Thanx for the space,
Straightedge Brotherhood c/o A. Chris of Disapproval/ 200 Arthur St. #5/ Ottawa, Ont K1R 7C4/ Canada or call (613) 234-5518

Dear MRR, Zack and everyone,
This is Hanno from Germany. First of all I could list my involvements in the HC-scene to give you the impression that I have something to say, that I'm "important". You probably would rather go on.with your reading than if I were a "nobody". Fuck you.

Zack's (Puzzlehead) letter in issue #115 really made me sad, especially because I spent some great time with him last year when I was in the States. It sounds so much of a hopeless situation, a grim fatalism. I sometimes have the same impression, too, but always try to keep up my own little influence on things. Plus the HC-scene is not the only world I live in (not that I want to say that it's Zack's either...).

For me, one of the general problems is that people (i.e. mostly very young people) start to listen to this kind of music, participate more or less in the so-called "life-style" and get a general idea of the politics that stand behind (but not always).

It was different for me and my friends "into hardcore". I was a political person way before I got involved into punk/HC and got productive in this scene. Then I figured out that this kind of music, its attitude, its organization and ideals would fit to my political points of view. Maybe this is a more European "career", but for me the political character of our music isn't emphazised enough anymore. This leads to a general political apathy and a consumeristic attitude. Loud and fast music is "in" and that's the danger for us who want to keep it our "scene"; free from commercialism, rock star-attitudes, sexism, etc..

Most of all I can understand Zack's anger if I look at the impressions I got when I travelled the States for four months. I heard a lot about the miserable situation in the U.S. before, when I talked to American bands over in Germany. They felt like in paradise on their European tours. So I wasn't too enthusiastic to see the scene they come from. And what I saw really pissed me off sometimes, although there were also cool shows: Gilman, DC (Stephens Church...) and ABCNO-RIO (Fuck, maybe the smallest place I ever saw a show at !!). But things like those "pay to play" shows at small bars or big, big halls were totally new for me (and I sure didn't love them too much). I got also upset when I recognized the dumb macho violence at shows and the corresponding attitude of parts of the crowd. But maybe this is only a product of the general U.S.-American attitude: *show*. Be more than you are. Be cool, be hard, be a man, be sexy...

Sorry, but that was my (and not only) impression on the American way of life. Please don't take this personally, I don't want to generalize someone by her/his nationality, but when I took a look at a lot of those people this was what occured in my mind. The exceptions of course were most of the many people I met there and which I consider as friends (you know who you are, thanx for everything). Besides, I know that especially Germans are fucked up in a different way, too. (No, sorry, I'm no Nazi).

What I wanted to say is, that it's up to us to work on the scene and try to make it better bit by bit. It's not just music. So don't give up Zack, (although I can feel for you)!
Hanno Balz/ BismarckstraBe 120/ 2800 Bremen 1/ Earth-Germoney)

Dear MRR readers,
A couple of months ago I thought about writing MRR with a DC scene report mentioning no less than 75 bands. I now regret not doing that. It isn't that Torie of Positive Force's scene reports in #116 didn't inform readers of what they expect from DC. but this report only mentioned the Positive Force/Dischord/Riot Grrrl scene. Anyone who dwells on that trinity is depriving MRR readers of a well rounded view of the D.C. area music scene. Admittedly names like Fine Day and Hoover are new to many readers but what about Thud, Who Is God?, Corm, and Kosmic Alpha Scratch Homeboys all of whom have releases out or on the way? I guess I'll stop while I'm ahead. Hopefully someone from DC can write a more holistic report next time but it won't be me, I'm too busy with a label, D.S.I., and release, John Stabb LP and The Sisters of Morrissey 7" and 2 more comp. tapes in early '93. It is lame but 24 hours isn't enough time. If U really are interested in D.C. stay here awhile and you'll find out that some the most interesting hot beds of thought and should don't ever grace the scene reports.
Sean Epstein, DSI Records/ Virginia

Dear Sean,
Lesson here is don't complain about somebody else getting their shit together and doing something. DIY. Tim

Friends, Romans, Countrymen,
Paul from Sheer Terror here. Right now on the proverbial "market" are two, count 'em, two Sheer Terror LP's. One is called *Thanks For Nuthin'*, and is on Blackout! Records. The other is called *Ugly And Proud* and is on Magnetic Air Records (Nee Maze Records). We ask, no, we urge you not to buy *Ugly And Proud*. We are not affiliated with the label that it's on, and, for reasons that I will not go into here, we will not see one fucking dime from its' sales. Not that we're gonna get rich off of *Thanks Fer Nuthin'*, but we do not want the low-lying scumbag Zoran Busic (prexy of Magnetic Air) to profit at all from this release. This "man" has caused us nothing but headaches and heartburn, and owes us money that we will never see, and on top of that has not paid our photographer in over a year and a half.

If you do plan on buying the new Sheer Terror LP, please make sure it's called *Thanks Fer Nuthin'*, on Blackout! Records. If you're a freak, and you must own the *Ugly And Proud* LP, steal the fucker or tape it off of a friend, or something. But please, do not buy *Ugly And Proud*. If you do, you're a dickwad.
Thank you, and go fuck yourselves
Rev. Paul Bearer, Esq./ Sheer Terror/ PO B o x 940412 /Rockaway Park, NY 11694

Dear MRR,
I always love reading your mag. Well, when I was reading the review of No Security/Crocodile Skink split EP in #116, I got really surprised to find its contact address the same as that of my label. Actually, we have nothing to do with this EP. What the hell is this??? Obviously it's your fault. I require you to correct your mistake in the upcoming issue. To be frank with you, this has caused me a great inconvenience. Please deal with this problem quickly with sincerity. I hope you'll never make such a mistake again in the future.
Atsushi Morishita/ Overthrow Records/ Japan

Dear MRR:
This is in response to Carl Mallard's letter in #115, about Christian punx.

We live in a society where Xtian stands for televangelism, Operation Rescue, racism, sexism, gay genocide and hypocrisy. Popular Xtian references are almost always to this political agenda of oppression and hate. The punkrock tradition of rebelling against 'killing for Jesus' and the 'God bullies' has nothing to do with personal spiritual values or devotional practices.

We each need to question the values and beliefs we received growing up and discover what works for us. The fundies call it being born again, queers call it coming out. Most of us turn out to be reborn as pagans or atheists or taoists or secular humanists.

But just cuz the Jesus thing works for me doesn't mean I feel any kinship with the cross-licking bigots that define the mainstream of Xtian repression, or the sycophantic parroting of pop Xtian drivel I see in Xtian metal.

I'm working on a 'zine called *Stigmata* about Xtian freaks. It's mostly from my perspective as a queer Catholic punk, but I'd like any contributions about the Xtian experience from all sides, and about other forms of punk spirituality as well.

In the scene there's a lack of awareness and understanding of spiritual perspectives, and maybe it's time to change that. We've seen recent waves of awareness of queerpunk & grrrrls, so why not.

Send hate mail and true confessions: Duke, Shred of Dignity/ 1392 Page St #2/ San Francisco, CA 94117

P.S. to Loveslug of Amsterdam: Don't forget the Sluglords' *Trails of Slime* LP from 1983.

Dear Duke,
Even if I hadn't read that one line mentioning "Catholic", I

certainly would've guessed you were yet another victim of what I call "Catholic damage." Take away all the bigotry, the money and power materialism, and "our (idea of) God vs their (idea of) God," and you've still got the pitiful spectacle of people praying to the "unknown" (be it Jesus or Santa Claus) for salvation, and the extreme sex/guilt thing especially endemic to Catholicism.

Spirituality is part of being human and the myriad of ways people form their understandings of life and death are interesting, but when you attach yourself to an organized religion with a title ("Catholic Christian", "Conservative Jew", "Shiite Moslem," etc.....) , a predetermined set of "plug & play" (or is it "pray"?) beliefs, and the accompanying set of indoctrination rewards/punishments, it loses any credibility for me. I fail to see how that is at all compatible with the punk ethic of individual thinking and rebellious action. Tim

Dear MRR,

I'm writing in response to GG Allin's letter in MRR 114. GG Allin is nothing but a dirty old man. If he wants to eat his own shit, that's O.K. with me! But I can't accept rape! I think this man is sick. He said he wants to come to Europe when he's out of jail. I look forward to that, because I'm going to beat the shit out of him if he ever comes to my town. Maybe he'll like it. Please excuse my bad English but I'm full of hate. Raping a woman has *nothing* to do with freedom. I'm not a hippie, but violence is stupid as long as it doesn't go against the system. GG Allin is no rebel, he's just an asshole. He's sick and it would be better if he committed suicide. Maybe live on stage here in Bremen? I think I have to stop here, all this makes me wanna Puke!

Nina/ *Crooked Edge* Zine/ Westerdeich 25/ 2800 Bremen / Germany

Nina,

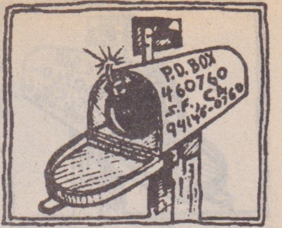
Your English is just fine. And I don't think GG could get through customs anywhere in Europe, anyway. But, if violence against anything but the system is stupid, and you want to beat GG's ass, then does that mean he's the system? Katy

Dear MRR,

The more zines I read and the more people I talk to, I find myself fast becoming more disgusted with the entire concept of punk community. Not that I"ve given up hope or abandoned my efforts to bring about such in the least, but sometimes I wish more people would share my ideals of punk becoming a viable movement to bring about revolution within our society. Instead, it seems all too often, a lot of people are content just to gossip or spread shit about other punx or factions of punx. It seems all too few people are behind the concept of "Fight the System, Not Each Other" and I have to think this is the reason why the punk movement isn't stronger in all areas. Of course, all people as individuals have differences in any approach and any method, but those differences should not be a factor to slander,discriminate,and promote hatred. We're punx-we have our differences, but we also have certain things that are common and I think that should be remembered. We can learn from each other and educate and empower each other but never should we work to destroy each other. This is not to say fascists or fascism should be tolerated in the least but we must always remember to separate fascism from just differences.

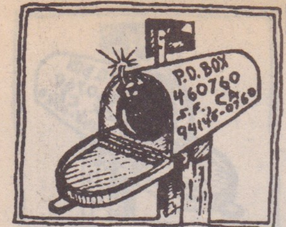
Punx fighting punx; feminists fighting feminists; anti-racists fighting anti-racists; one group of liberatory people fighting another group of liberatory people, and the list goes on. Nothing can be gained by this. There are far more worthy targets than each other. If a persyns anti-fascist, they're anti-fascist. Case closed. We only degrade ourselves and belittle our ideals by actively opposing another faction that, basically, shares the same beliefs that we do. Punx need to unite and allow themselves to become stronger through each other. As said, fascism should not be tolerated but neither should gossip, lies, and efforts to degrade and belittle others just for persynal petty reasons if, ultimately, no harm is being committed to other people, animals,or our world.

Take *Profane Existence* for example, as a lot of shit's been thrown at *Profane* lately. How can any persyn who's *truly* anti-fascist, anti-racist, anti-sexist, anti-authoritarian, etc honestly say that the efforts of *Profane Existence* are nothing more than shit? Granted, *Profane* may not be everybody's style, but honestly, what is being damaged by *Profane* being what it is? Promoting positive ideals in any manner is not a bad thing at all, and it's not like *Profane* is actively promoting oppression. Quite the opposite. If a persyn believes in the ideals and politics of liberation expressed in *Profane* but doesn't persynally care for the style or whatever, fine. Leave it at that, but do not go out of the way to tell people or print that *Profane* is a piece of shit or has no relevant or worthy ideals, for to do so would ultimately weaken our movement and add less power and strength to our goals. As punx, we are fighting the fascist system that can be completely overwhelming. We need all the help and support we can get, and it is nothing short of hypocritical to attack a faction of our movement if no harm is being inflicted in any manner. Has *Profane* inspired our society to become more sexist, racist, or homophobic? Has it inspired oppression or fascism? Anybody who would read an issue of *Profane* knows that these are not their goals or what they are striving for. Even if a persyn hates the zine or the people involved with it, how can they say that the efforts and ideals are worthless? Very simply, a persyn who is for liberation in all areas can not. It's that black or white. Is *Profane* Existence the real enemy of the punx and other people or is the government and all of its fascist divisions? Make that choice before attacking possible allies in a movement against oppression. If we are punx with any political-social awareness who are interested in freedom, then our choice should be obvious. And so should our targets. This principle also works with people and other punk projects. If we don't like them, don't talk to them-or buy their shit but if we agree with them on a basic standpoint(s), as far as no damage is being inflicted to other living creatures, then we have no right to publicly slander or work for the misery or destruction of them. If we choose to partake in such degrading behavior, then we resemble the fascists we oppose. And it sure as hell isn't going to bring about any revolution or another liberatory force any faster!



Check it out, punx-Corporate Uncle Sam is laughing his white ass off over all the time and effort we spend degrading and destroying each other in all forms available to us. It's making his job easier. We are less of a threat to him all the time We work to disempower each other. But we can punch that bastard right in the teeth if we only try to work together to throw a powerful swing. And that starts with us spending a lot less time and effort bringing each other down instead of the *real* fascists. Unless we are content with punk remaining nothing more than a fucking joke to the mainstream society and a threat only to itself, we will begin today to do away with all of our disempowering behavior leveled at other punx and punk projects that have liberatory ideals.

As a side note to Ben Weasel: I grew up in a lower class household where I was abused physically, sexually, and emotionally. I've lived in homeless shelters, squatted,to date been in several jails as well as a state prison, in 2 drug treatment centers, a psychiatric treatment hospital, and almost lost my life in a fire set on an apartment complex I was living in just for the insurance. I've lived on 2 Native Amerikkkan reservations for short periods in my life; lived in big cities and small cities; lived on a factory farm as well as worked in turkey processing factories in times of desperation in my life (fuck that murderous shit). I studied business and accounting classes in high school and furthered that a bit by going to a Job Corps until I decided fully that I wanted no part of the capitalist system. I've shared many bottles of alcohol and a lot of conversation with people both rich and poor, as well as all minorities, along with other punx. And now I am paying rent on a house,and also raising a young child. I could go on, but I won't; and my point, you ask? Well, Ben, THIS "whitebread armchair revolutionary punk," and I think I speak for a lot of people, is far more than the "maladjusted rich suburban youth hellbent on changing a world" I "really know nothing about." Now, in your column, you applied these labels to *all* revolutionary punx, and I think you do everybody a disservice by doing so. For revolutionary punx, "the world they really know nothing about," they are forced to learn about real fast. And who are you to discredit anyone's emotions or experiences anyway? Not that you care, of course, but let it be known once again, that your biases are not out of ignorance of facts.



Also to the hard working people of MRR: A few years ago, you printed a letter I wrote which eventually led to me meeting a person who I now share a child with. If not for this letters column, none of this would have come to be and I thank you for allowing this open format for communication for punx to be what it is. My case just goes to show that some positive effects really can come to be if we don't waste all of our energy destroying the punk communities, but in stead building them. Sorry for such a long letter, but I wanted to promote some positive punk activity and thought here, and I'll thank you for printing this letter. Peace, equality, liberation,
Michael Wood/ PO Box 55072/ St. Paul, MN 55165-0072

MRR:

My fanzine, *Rebirth*, was reviewed in the January issue of MRR and I was shocked and dismayed to read the review it received. To refresh your memory, it was denounced as homophobic and containing anti-foreigner sentiments. I wanted to write and clear up any misunderstandings and prejudices that could develop because of these strong words. The only sentence in my fanzine that could be construed as racist or homophobic is: "We were hardcore with one great exception:our punk rock faggot Croatian singer Marco. I couldn't take his foreigner lies anymore." Granted, these are strong words and could easily be interpreted as anti-foreigner. It is from an interview with Bloodthirst, a band for which I was also the singer. It was not I, but my guitar player who said this. He was very angry when he said these words and didn't think that others would later read his words and use them as a judgment of his character. He is sincerely sorry for what he said and I take full responsibility for allowing these words to see print. I apologize to anyone who might have been hurt by these words and Bloodthirst apologizes as well. Neither my zine or band are right wing homophobes or nationalists. We by no means advocate sexism, homophobia, nationalism, racism or anti-foreigner sentiments. I am sorry as hell for putting this zine out. Please don't prejudge any further releases or straightedge for that matter on my one mistake.Thank you for your time and understanding. If anyone would like a copy of the zine in question, send 2 stamps and I'll be glad to send one out to you.
Rebirth fanzine/ 1202 N 75th St #111/ Downers Grove, IL 60516

Dear MRR,

I would like to respond to Jerod Pore's update of the *Factsheet Five* extravaganza. Jerod, my man, besides "whining, moaning and giving people shit for the heinous crime of failure," I have, in fact, been doing something to help not only 'zines get listed, but also for other formats of alternative media as well. Andy Lowry, Lainie Duro and I have spent the last five months producing an up-to-date (unlike Luce's version of *Factsheet Five*, which was over a year out-of-date when it was printed, making it virtually useless as a review publication) networking tool called *Burr Burr* will not replace *Factsheet Five* for several reasons: it is a networking tool and not a review publication, this is the first issue and its continuation will depend upon the response, and it is still in its infancy and could in no way compete with Gunderloy's powerful publication. The first run will be 2000 copies with free distribution through outlets in San Francisco, Chicago and Austin. Copies will be available through the mail for $2 *cash* from Anaconda Press/ PO Box 146640/ Chicago, IL 60614.

Also, I found Jerod's use of statistics interesting in that he broke a cardinal rule of the science by inferring that two unrelated facts somehow had a meaningful relationship to each other. The fact that 3000 online users accessed F5-E has absolutely nothing to do with the people who bought copies of *Factsheet Five* in its hard copy format. I seriously doubt more than 300 of those 3000 online users have anything to do with small press publishing, alternative music, or video and film production. I personally don't know a single person who accessed F5-E and I am heavily networked into writers, publishers and bookstores across the country. In fact, the response I got when I asked people what they thought about F5-E was along the lines of; "Great, but how the fuck is anyone going to get at it without a computer?" Jerod, the fact is that most of the people involved in these arenas do not have access to computers, and the people I know who have computers for desktop publishing needs often don't have modems to access online databases. While computers may be the next frontier, there is an incredibly large number of people out there who are not yet a part of that arena.

I am glad that Jerod is providing access to F5-E by copying the information on 3.5" disks, and he is to be commended for making F5-E available to people who can utilize the format. I was also glad to see that Jerod admitted that: "there is now a severe credibility problem..., outstanding subscriptions that we will *try* to fulfill, outstanding debts that will have to be paid...," etc. I am supportive, although critical, of Jerod's efforts to maintain *Factsheet Five*'s existence in an online format, and I have already sent my money to Seth Friedman for the new hard copy version of *Factsheet Five*. I think all of us recognize the need for *Factsheet Five*, or a similar publication, to continue what Gunderloy started, and I applaud Jerod for exploring new avenues to network. I will do what I can, along with Andy Lowry and Lainie Duro, to publish *Burr*. In the meantime all of us should continue to ask Hudson Luce what went wrong. After all, most of the problems Jerod and Seth Friedman face are the result of the anger, confusion and irresponsibility resulting from Luce's mysterious disappearance into the underbelly of America.
Oberc/ 739 W. Belmont #210/ Chicago, IL 60657

Dear MRR,

I write this letter with some hesitation, since I only recently really got heavily into hardcore music. I've been reading MRR for just over a year and have been impressed by the diverse viewpoints expressed in the magazine. Naturally I don't agree with all of them, but that's what America's supposed to be about, I guess. I never thought much about writing, but as I was getting through issue 115 I saw red and decided I had to complain.

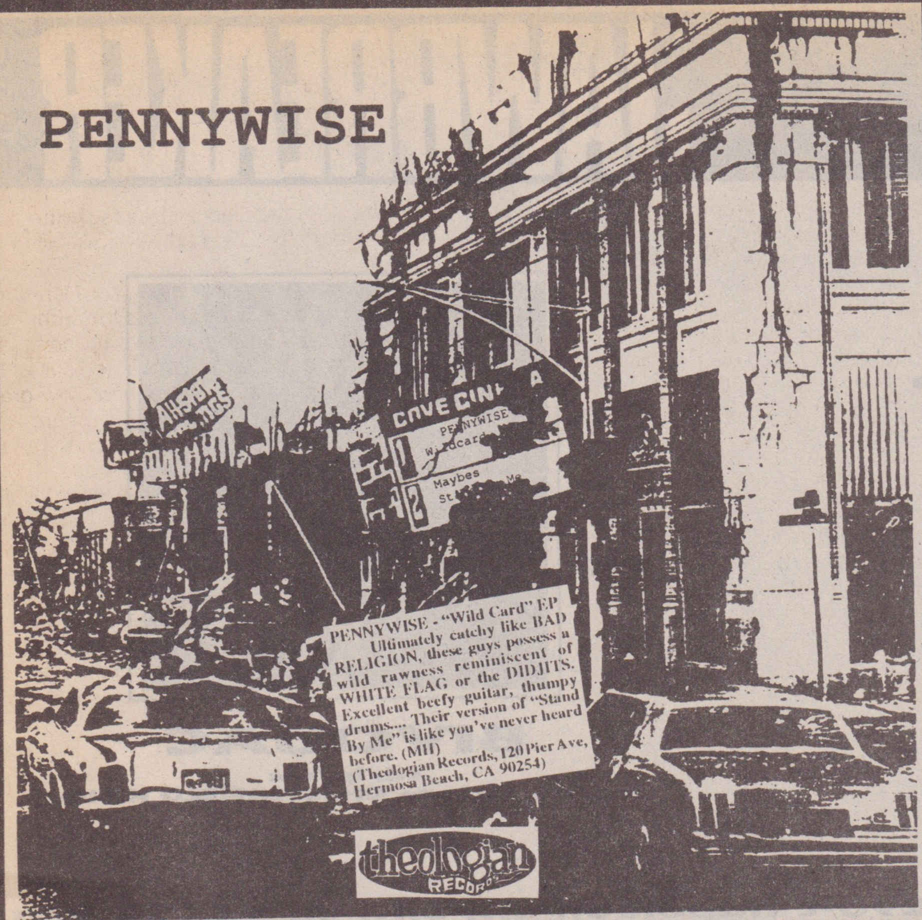
How can you guys waste four entire pages interviewing a bunch of low-grade morons like Bugout Society? I mean, what kind of assholes would campaign for a television program? Get a life, indeed. I don't even own a television. With all the bullshit in the world, people in the punk/HC scene are some of the only people I know who are working to do anything useful or constructive, but Bugout Society are four people that the scene and the world in general can happily do without. Well, now that you've interviewed them you don't have to interview them ever again. Thank goodness. Keep up the (otherwise) good work,
Nathan Bell/ 1212 Old Country Rd/ Carle Place, NY 11590

Dear MRR,

I would like to thank Mykel Board for really opening my eyes with his editorial about recycling in MRR#116. I had never really thought about the issue in the way that you do, Mykel, but I have to disagree with when you say that recycling is useless. You are absolutely right in saying that changing consumptive habits and reusing have more impact than recycling, but consider this—if the reduction of waste is the ultimate goal, wouldn't reusing coupled with recycling be twice as good? Recycling's goal is not entropy, as you claim, but merely to slow down the rate at which we destroy natural resources and accumulate waste in our landfills. If every American was conservative (in the ecological sense, not politically) and practical, reusing everything possible, and recycled all of the paper and glass waste that they do create, we wouldn't have to worry about these problems. Unfortunately, nobody can convince the majority of people to even recycle, so how can we expect to get them to stop using grocery bags, start reusing bottles, start composting, etc.? Good things come slowly, Mykel. Disasters happen fast.

Speaking of which, Sam McPheeters wrote a moving, scary essay this month. Judging from his bands lyrics, I wouldn't have thought Sam was Christian, or even religious, but there are numerous references to God his column, so I must be wrong Are you just anti-Catholic, Sam? Not that it matters, I'm just curious.

Lastly, if anybody wants to get a penpally going on, feel free to write me. I'm into all kinds of music and wouldn't mind hearing from people from other parts of the country (or even the world, if you know English.)
Sayonara,
Chris Conway/ 8 John Lenhardt Rd/ Trenton, NJ 08690



This release combines '89's "A Word From The Wise" EP of which MRR and Flipside said:

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– KRK

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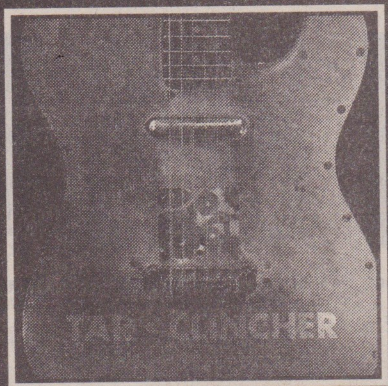

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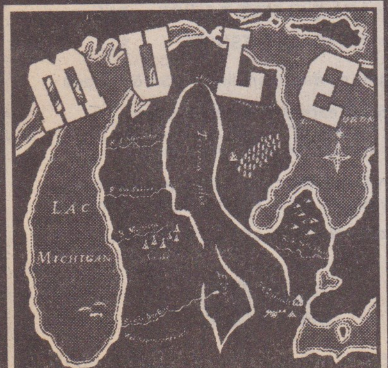

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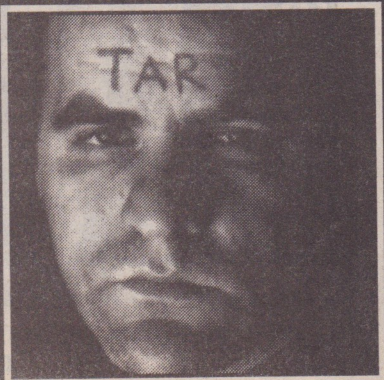

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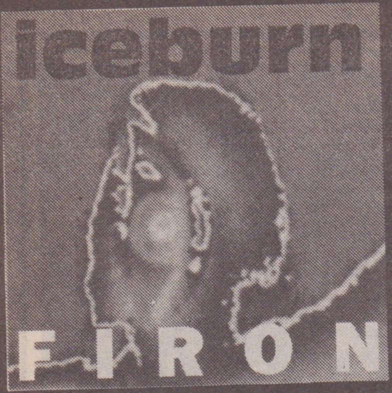

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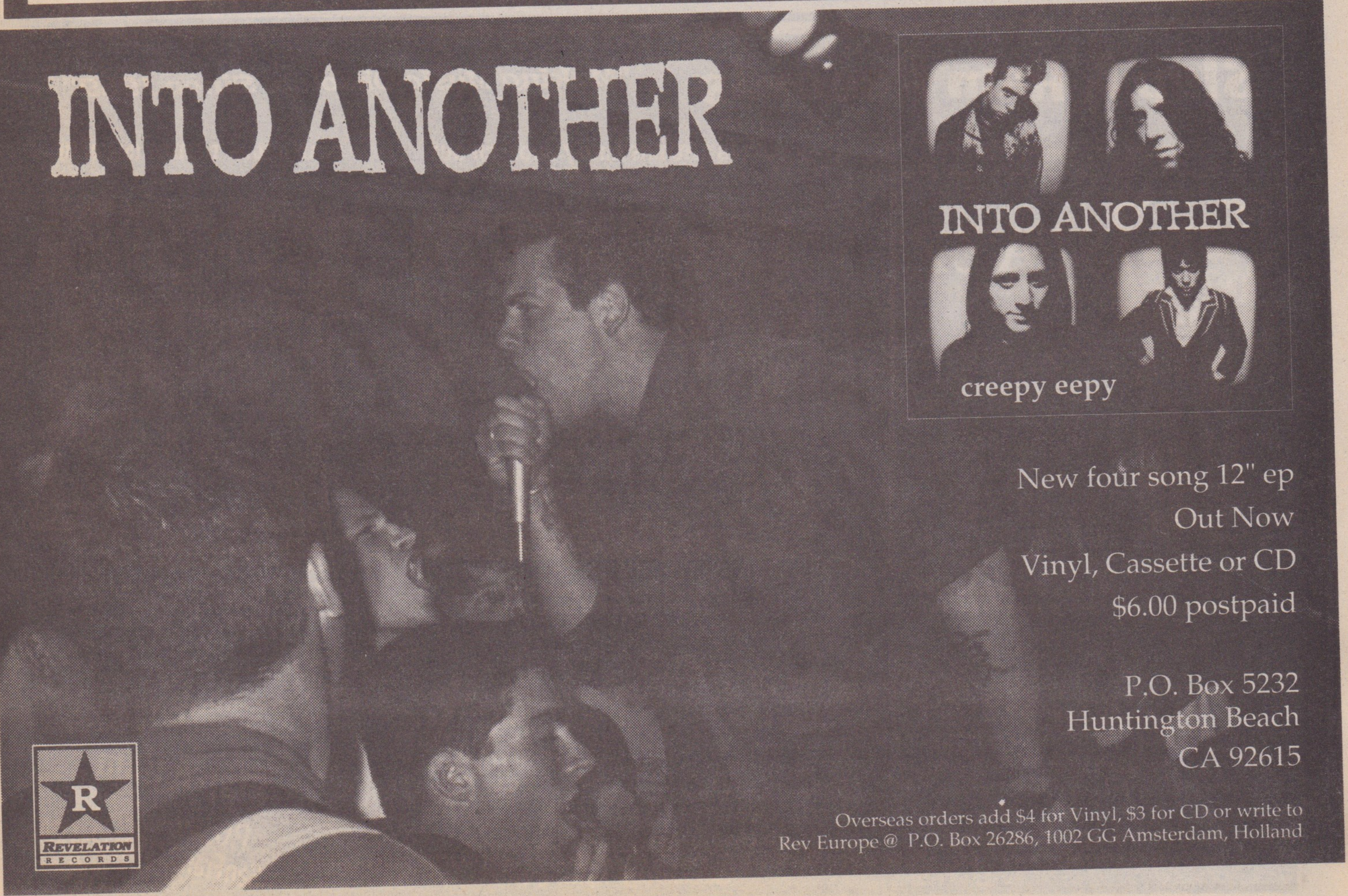

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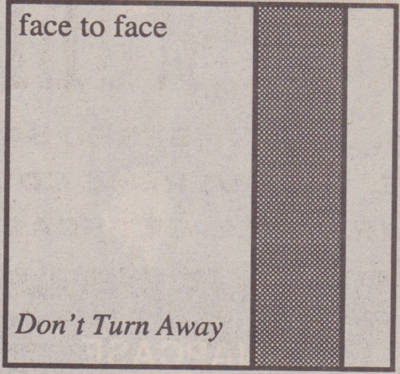

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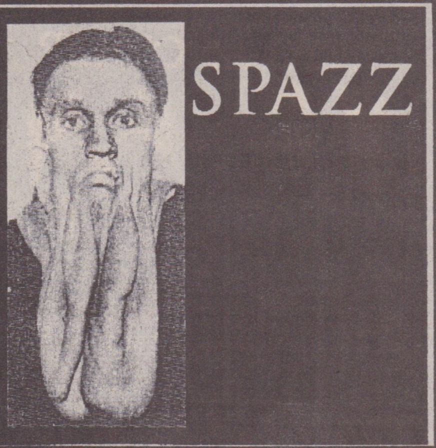

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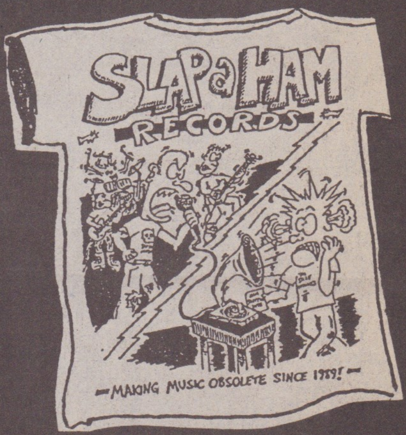

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OUR NEW WINTER CATALOG IS OUT NOW, SEND A LONG SASE!!!

I'm gonna slip you a short one again. It's less than a week before the ARTLESS storms Europe tour. We're taking a chance this time. Besides Spain, France and Italy, we're playing England. I've heard that those folks can understand the words! It's quite amazing since they have the reputation of having all the brains of a piece of citrus fruit— and half the sense of humor. It'll be fun! I've already spewed my creative load in new songs. Besides, I don't have time. So all I've got left for you are a bunch of endnotes. Well, buckaroos, here they are:

—> Dave Jezierski wrote to me from Chicago. I tried to write back, but my postcard came "Attempted, No Known." You on the lamb, Dave?

—> I got a letter from the VAGINAL JESUS guys. They wanted to assure me that ANAL CUNT members were NOT in their band. What I want to know is which of the two bands is concerned with getting a bad reputation from the other.

—> *Feeling guilty dept:* Imagine answering the phone and hearing an inspector from the US Post Office. She asks you to help catch "a criminal." You'd tell her to tongue your dingleberries, right? Sure you would, unless you'd be thrown in jail for NOT helping.

Here's what happened: Some clod has become obsessed with me—and my exciting life. It happens all the time. Realizing that my life is exciting and their life is boring, some people try to live through me. They fill their minds with thoughts of me. They're obsessed, and like other obsessions. I give meaning to an empty life. The more creatively obsessed write me letters and send me personal videos or photos. (Of course, not everyone who writes to me is obsessed. Some like to just exchange thoughts— and erotica— a different kind of obsession.) The less creative repeat the same high school pranks boring high school geeks have practiced for years.

Lately, I've been getting a barrage of magazine subscriptions, catalog offers and invitations to attend mail order police academy— all saying this is information "I requested." I enjoy this. I usually get a free magazine or two before the "cancel" I scrawl on the bill catches up with them. More generally, it's an ego boost to have someone else think you are so important. The magazine subscriptions were fine— and fun. Then I started getting catalog merchandise.

Unfortunately, the bill for this stuff came AFTER I accepted it. I tried to return it, but a company representative called saying they were going to charge me a shipping and *restocking* fee for the returned merchandise.

I said I didn't order it. They said, they'd have to file a suit with the post office and send it to "an official investigator."

"Sure, do that," I said. Fat chance they can find somebody who just sticks postcards in the mail. My mysterious mail order lover would be safe.

Well, it seems that some of these business reply postcards and order forms are coded. The PO thinks they can track down the person who sent them in. (I don't believe it. That would require "government efficiency," an oxymoron if I ever heard one.)

So this postal inspector calls me to ask that I send "copies of all unordered bills, magazines and offers" to her. The implication was that if I didn't *cooperate* they'd accuse *me* of fraud. So I'm cooperating. I just hope I don't have to go to court or anything. I'd feel as guilty as a priest with AIDS if I put somebody in jail. Besides, I'd miss my free copies of *Sassy!*

—> *Reasonable request dept:* Neil from Nottingham, England asks me to get him a photo of "Al Gore being ass-fucked by a black transvestite, while Tipper (dressed in full S&M gear) watches on." My camera isn't working at the moment, can anyone else help?

—> Can you believe that there are actually two Peorias?? That oriental sex vid I thought was from Bloody Mess turns out to be from Peoria ARIZONA! Could you imagine? Bloody Mess did send me a tape, but it was completely blank.

—> *Ain't "justice" wonderful, dept.:* Nottingham Neil also reports that a British woman was sent to prison for having sex with a 15 year old boy. She was 35. OK, 15 year old MRR readers, how many of you would consider sex with a sexy 35 year old woman, rape? Now think again when you think about adult-kid sex laws. The kid part? That's you!

—> I saw Aaron Cometbus outside the ARTLESS got-the-plug-pulled show at Brownies in New York. AGAIN I didn't recognize him. I don't know what it is. I guess it's cause he looks SO different from how I picture him. My mind refuses to reconcile the image with the reality. Aaron, you need a nametag!

—> *Mind and matter dept:* Dr. David Reuben's Mental First Aid Manual reports that women who feel guilty about sex are more likely than average to get cancer of the uterus.

—> *What's the story dept:* I heard the new Ice Cube record PREDATOR went platinum 4 days after release. It's on PRIORITY records. Anybody know if this label has connections to a major. I tried to find out, but everybody at the PR house is silent. I guess since there's a lot of anti-cop stuff on this, they figure it's better to keep connections quiet. (Actually, I hate rap, but this record is a muthafucka! That means good!) Anybody got the dope on this label?

—> *Record cover of the month dept:* VIOLENT SOCIETY (c/o Cattle Club 210 Durham Rd., Newtown PA 18940) wins for their *Innocent* single. Shows a punk burnout shooting up, vein popping, eyes bulging in a room with posters for THE EXPLOITED and the UNDEAD. He's wearing a YOUTH OF TODAY t-shirt and there's a SHELTER poster, right next to THE UNDEAD.

—>I got a letter and recording from James Nunn of GUTTERMOUTH. They were reacting to my report of an anonymous zine calling them racist. They sent me copies of the "offending lyrics." Sure, they use NON-PC language AND stereotypes, but they're funny! What the fuck is racism anyway? It's making judgements of people based on race, rather than on the totality of the person. By that definition, GUTTERMOUTH are racist. So am I, and 99% (at least) of the MRR readers. Most racist are the "anti-racists" who use race explicitly to decide who are the good-guys and who are the bad guys. That's more racist than I or GUTTERMOUTH will ever be.

—> *Look ma, we're a market! Dept:* The Drunk Punx organization (PO Box 91503, Roseland Plaza Postal Outlet, Burlington ON l7R 4L6, CANADA) reports that Canada's Brick Brewery has come out with a beer "targeted towards the gay and lesbian community." Called "Pride," they're gonna market themselves to homobars throughout the continent. Beers to come: *LICKETY SPLIT:* The Lesbian Beer, *GOOD HEAD:* the sex workers beer, and *PISS:* the recycled beer.

—> Can't say I'm a fan of these Drunk Punks though. Part of their plan of action, besides drinking, is kicking guys out of shows if they don't like their t-shirts! Yikes, you'd expect drunks to be a little more tolerant, eh? Hell, if I ran a club, I'd even allow Canadians to come in.

—> Sometimes it's hard to remember what I told you about and what I didn't. This seems like a natural, but my computer search program can't find it, so here's the info (again?). V.E.A.L. stands for Vegetable Emancipation Action League. They are a pro- vegetable rights organization based in California. (848 Lake Park (365), Oakland CA 94610). They call for an end to the vegetable holocaust including the death and mistreatment of millions of vegetables every day.

From their latest newsletter: *We at V.E.A.L. can imagine a world where vegetables aren't forced to live in the dirt where bugs can crawl on them. We can imagine a world where vegetables aren't treated like second class citizens, a world where no one again will ever say "Pass the ketchup!*

—> *The "Even When They're Right, They're Wrong" Dept:* The Abraham Lincoln Foundation (PO Box 92660, Washington DC 20077-7000) is a conservative Negro group that is campaigning to prevent statehood for Washington DC. In itself, that's a worthy cause. Washington was invented so that the U.S. capital would be in NO STATE. The idea was that it should be free of State self- interest. Instead, it should function solely as the seat of government. It was and is a good idea— and a fine reason why DC should not be a state. (Besides it's much smaller than even Rhode Island!)

OK, I'll sign your petition, guys, just let me read the literature. "If the Democrats succeed in their scheme (to make DC a State with) two more Senate seats, I am afraid that Republicans will never again have control of the Senate.... Jesse Helms will never be Chairman of the Senate Foreign Relations Committee...radicals like Jesse Jackson and Louis Farrakhan could be elected to U.S. Senate if DC becomes a state..."

It goes on like that. Instead of a reasoned argument, these guys make it sound like if The Right were going to get two Senators, then statehood for DC would be OK! That makes them as nutty and self-serving as The Left.

Why can't folks just look at the facts, decide the right thing to do, and then do it? Illogical selfishness can only backfire in the end. It cost 'em my petition.

—> On the other hand, you've got responsible conservatives like the guys at Hillsdale College (Hillsdale MI 49242). They believe in the old "classics" curriculum. They believe in a religious foundation for ethics. They're classic conservatives, bending somewhat Libertarian-ward. They've been at war with the government since the college began.

It was one of the first in the nation to admit Negroes (1866) and women (same year). The fights started after World War One, when the college admitted a black student to the school's R.O.T.C.

A local lieutenant said that would not be allowed. The colored guy had to go to a special Negro unit, he said. Hillsdale refused and demanded equality. They fought and won that case.

Almost sixty years later, in 1975, Hillsdale again fought the government. This time it was a federal "affirmative action decree." The college refused "to practice discrimination by admitting students and hiring faculty on the basis or race and gender." Although the school already met Federal integration guidelines, they would not keep records based on skin color or sex organs. That's what the government wanted.

Washington bureaucrats said that all schools that received federal funds had to keep these records. The school refused all federal funds. The government said that didn't matter. Some STUDENTS got Federal money. They were still a "recipient institution" because those students spent grant money at the school. The college president points out:

"By the same logic, every fast food franchise, laundry and bookstore is a "recipient institution"...Think of the countless millions who receive Social Security checks, food stamps, Medicare grants and other federal benefits. Every place they spend anything becomes "a recipient institution." (Reprinted by permission from IMPRIMIS, the monthly journal of Hillsdale College, Subscriptions free upon request.)

But the Supreme Court, never a bastion of logical consistency, ruled otherwise. They said the college got federal money from students, so they were under federal control. Maintaining their integrity, the college gave notice to students that they would no longer accept anyone who was taking federal money. They would still admit needy students, but *they* would give the scholarships, not the government. Bravo Hillsdale!

—> *Great Minds Bowl in the Same Alley Dept:* You might've noticed Katy Odell's column two issues ago and my column last issue resembled each other. We both wrote about "wimps."

The resemblance was coincidental. As far as I know, neither of us knew the intentions of the other. Even though my column was published a month later than hers, it was written at the same time.

—> If you're waiting for me to answer another columnist's criticisms— hold your breath for a year or two. It's as much fun having fellow columnists obsessed with me as it is having mysterious mail order strangers. That doesn't mean I have to become obsessed with them too. Sorry. I've got juicier fish to fry.

See you in Spain, France, Italy or England. Though, by the time you read this, I'll be back. Sayonara... er... ciao, pip pip.

BASE INSTINCT

Lily Braindrop

MOTHERHOOD:
Punching The Biological Clock

As a feminist, I support every woman's right to direct the course of her life, but I can't for the life of me understand why any woman would want to be a mother. Initially, the idea of motherhood seemed okay. When I was a wee sprout, I played dress-up and house like many other girls, and I thought I'd grow up and have a fabulous home with fabulous children. But as I got older, the reality of the struggles of adulthood and the tender trap of motherhood hit me like a ton of pink and blue bricks and any maternal leanings I possessed eked their way to the surface of my psyche, then vaporized into thin air. I looked closely into the bassinet and saw not a bundle of joy but a sack of swaddled shit.

I'll be frank: babies make me sick. They stink, they whine, they cost a lot of money to take care of, and they never fail to cry on crowded airplanes. Why do people find it cute when babies puke and fuss? If an adult did that, you'd want to slap them. Truthfully, when I see a little precious darling heaving lunch onto Mom's lapel, I'm tempted to start swinging myself. But I don't. Instead, I look at the parent and think to myself all the things I don't have the courage to say out loud: You arrogant fuck! Why do you think you're so special as to merit a reproduction of yourself?

But there's more to my irritation around parenthood than just that. To me, babies are not just little humans, they're also propaganda in pastel jammies. No matter how hard women work to advance themselves in this society, it always seems that the ultimate barometer of female achievement is motherhood. You know, that Susan Faludi, she's a good writer and a brilliant thinker, BUT DOES SHE WANT TO HAVE CHILDREN? (In other words, "Is She Normal?") Heck, a gal can work her business into the Fortune 500, but if she doesn't have children she's "really missing" something, isn't she? Excuse me, but is this heterocentrist, pro-natalist crap or what? No one gives a shit if men choose to not father children. Heck, the genius bachelor is a modern archetype. But a childless female achiever? Oh boy, all that success and she's still LACKING the real joy in life...being saddled to another human for at least 18 years. What's wrong with her? Doesn't she want to SACRIFICE her career or freedom for motherhood? (Why is it that the much-vaunted female accomplishments always hinge on SACRIFICE?) I'm enraged that men are still free to roam the jungle and spill their seed on the ground (biblical pressure to the contrary notwithstanding, of course), but if I want to swing from a vine, unhampered by the clanging chains of diaper pins, I'm seen as some sort of warped individual. This is sexism at its finest and most insidious. I think it sucks and I reject it.

Now why would I want to be a mother? Why would I want to bring another life onto this already crowded planet? Why would I want to have a kid in a country where I couldn't even get decent day care for it? Why would I want to bring a kid into this shitty world? Why would I want to trade in a life full of creativity, growth, independence and solvency for one of shelved goals, station wagons, "selflessness" and mundane ritual? Why am I considered abnormal if I want my life to be 100% my own?

Bottom line: If I wanted someone to clean up after when they puke, to take care of and listen to when they cry, to dutifully (and often thanklessly) nurse, look after, and to support, I'd marry a junkie. Motherhood? Honey, it's been done

DAN O'MAHONY

TRIBUTE TO A BAD MAN

PART ONE.

In the end it was a machine that did all the breathing. In the few short months since she'd found out, it had come to that.

It was short, jagged breath and unrelenting spasms in the chest and back.

It was radiation-every day, vomiting, insomnia, and the inability to walk.

It was holding down only one solid meal in over twelve days.

It was the knowledge that one lung had now totally collapsed and that the disease in the fluid around the other would soon crush it as well.

At Christmas she'd thought it was just a pulled muscle, by March recovery was impossible.

In time it was a beautiful human being unable to speak clearly, to describe her needs, to write her name, or to move from her current position.

In the end it was a brilliant woman unable to go to the bathroom for herself, to detect when she was physically exposed, to

control her saliva or the movement of her hands to any useful degree.

By May it was the story of smoking, Pamela O'Mahony, and death.

PART TWO.

This February marks the eleventh year of my going to punk shows (ooh! ah!) and much to the dread of people like Jello or Tim or any other way productive individual many years my senior, I'm here to tell you that I'm feeling every one of those eleven years.

I'm old, 25 years old, and while 25 ain't' shit by everyday standards, I'm moving into that area of senior citizen punk rock.

"Punks over thirty" you say? I know several and in one way or another they're all in pain. Their sense of identity feels somewhat out of whack and they rarely come to grips with it. There's a sense of loneliness that comes with an absence of like experienced peers and I've never seen them grapple with it effectively work-a-holics or not.

Several of my older friends try to use dating to bridge the generation gap finding either a hollow, limited, painful, albeit genuine connection or worse yet an intimidated inability and disinterest in relating in their younger other worldly love interests.

Still others try to deal with this disparity in years by adapting to the underground's every shift and sway in terms of fashion and style. There's nothing more annoying than some giant fuckers in their thirties dressed in the here today gone tomorrow fettishes designed to snare the fifteen year old HC fashion plate spending from mom and pop's unending checkbook.

Finally we find some individuals who avoid the gap altogether. Folks who avoid reality and the passage of time. Theirs is a war against maturity and the ticking of the clock. They have no trouble finding someone somewhere who also has a padlock around their neck and still likes to slam even to records in between sets. Long neck pit, deep in shit, someone pour the gas. (Could someone pass me that glass of judgmental attitude?... thanks.)

What am I getting at? I have no idea, but I'm getting at it in public because it drives me crazy.

Every year since 1987 I've released a record, every year but last year. Why? Why is that?

I'll tell you why. It's because I have no idea who the fuck I'm talking to.

Kent McLard submitted a column to Maximum rambling on about his dread that his column would be viewed as "Straight Edge Gibberish like Dan O'Mahony's", huh? what? Have fun storming the castle. I've never seen myself as a straight edge columnist. Check the first interviews ever published with me and see how comfortable I am with that S.E. tag. I can hear the claims, "Abandoning a sinking ship" already. Fuck that, get out of the bathtub and take your toy boat with you. I've always been massively anti-dogmatic yet still that perception of me as a young proponent of that Johnny come lately late eighties anti-punk monstrosity that swallowed the sentiment stated in an early eighties punk song persists. Visit your dead mother and your recovering heroin addict/alcoholic father then tell me to take a five year old, hyperactive, sub-scene seriously. My sobriety's a little more intense than that. (Deep breath, in...out.)

I love to tour but the distance between what I've seen and what I see is massive there. During the last Four One One tour I made a note in my notebook every time I met someone my own age who didn't own a club. Let's give a big hand to Boston, D.C., and San Francisco. Many thanks to those who supported us in more than 20 other town elsewhere but on a six week tour the omnipresence of a 5 to 10 year gap between audience and artist can become a little ominous. In interviews you make reference to bands you enjoy or enjoyed enough to draw from and receive vacant, uninformed huhs? and half nods from plucky, right-minded fanzine kids who have no idea what the fuck you're talking about. Make no mistake, those "huhs?" and "half nods" are the same ones I was making 7 years ago when I was interviewing bands a thousand years my senior. This isn't about condescension. We weren't all born in the same year and I guess it's for the best. It's just weird when you're the only one around who owns anything British(or anything American for that matter, it depends on the crowd).

At this point in the game I'm starting to wretch with the stench of generic burnout but it's genuine and it's void of hate, so clear some space, I'm blowin' chunks.

How do I avoid it? How do I overcome it? Not by deifying our moral call which is neither born nor blown away in the confines of punk rock. I could give you the speech about how "an artist does not perform for their audience but rather for themselves" but that's not the nature of "performance" is it? I perform/write for me *with you*. It provides me with proof that I'm not invisible and when we connect it provides us both proof we're not alone in our mindset. That rules, but it's getting rare with age. I haven't seen the things so many kids have seen and vice-versa. I wish us all luck and I apologize to anyone experiencing nausea at this point.

MRR? You've got to know the columnist and give a pretty serious hoot about the topic discussed going in to even want to get through most of these fucking things. The column to column banter as if we all hang out in some columnist dorm is something I've never understood. I grew up in Southern Cal., I like the ads.

I enjoy one thing though. Two of the more uplifting experiences I've had this year were as a punk rock audience member watching bands I don't know. Both bands were about my age or older but with methods and mindsets refreshingly bold. Hats off to NEUROSIS and CHUMBAWAMBA, wouldn't you know they both catch loads of shit for what they're doing. Do a little dance, make a little love, break rules tonight.

25 YR.OLD PUNK ROCK VOCALIST (Good Lord, I've actually started saying punk rock in reference to myself!) with extensive album and tour experience seeks like minded fuckers with a taste for rhythm, rhyme, musical exploration, sexual confusion, large handguns, fascist imagery, unbearably loud arguments and the color black.

PURPOSE: WORLD DOMINATION. (how's that for gibberish!?)

The phone rang tonight. Actually it beeped, because I have one of those annoying call waiting setups, and I was already talking on the other line.

I said hello in my usual polite, charming manner, and the guy on the other end, who said his name was Pete something-or-other, started asking me if I didn't remember him. Remember him from where, I asked. "From the spaceship," he said.

Some of you, maybe most of you would have hung up at that point, but I have to admit I was intrigued. Maybe it's just that I inhabit a different reality from most people, but the idea that I might have met someone on a space ship didn't seem completely out of hand. Granted, it's a little odd that I wouldn't remember it, but when you consider all the things that could be happening, that are happening at any given moment, and how little of it your brain can encompass, well...

Actually, I was thinking of this time when I was up in the mountains and hanging out at the end of this long, dusty, and very dark road doing some stargazing. Because there was no artificial light anywhere around, I could see all sorts of amazing things in the sky that I'd never seen, or at least never noticed before. Like that a lot of the stars had different colors, and that some kept changing colors, and that different stars were pulsating with various degrees of intensity, almost as if they were saying, "Look at me! No, not at those other boring stars, look at me!"

All right, so even if the stars weren't talking to me, at least not personally, there was a lot to see. I'd no sooner get amazed at one star than two or three others would creep into my peripheral vision and soon I'd be fascinated by them, forgetting the original object of my attention so completely that a few minutes later I not only wouldn't be able to locate it, I wouldn't even be able to remember what was so interesting about it. Sound like anybody out there's love life? Just thought I'd ask.

But somewhere in there I began to notice that even when I tried to take in as much of the night sky as possible, it was still only a tiny fraction of what was there. I started trying to figure out just how much of the sky I could see at once, and I guessed not more than 15%. Which left 85% of the sky potentially filled with all sorts of utterly astounding objects, phenomena, even beings that I had no awareness of. There could be UFOs, for example, with google-eyed space aliens hanging out the windows making obscene

gestures at me behind my back, but since they were traveling at warp speed, the minute I'd turn around to catch them, they'd whip around to another sector of the sky where I wasn't looking.

It's not that I got paranoid or anything - if space aliens want to stick out their tongues at me when I'm not looking, I'm not that stressed about it - but from that time on I was more inclined to concede that no matter how versed I seemed to be in my own particular sphere of knowledge, there was a whole lot of stuff going on out there that I didn't have a clue about.

Which brings me back to my friend Pete, who hopefully you'll remember from the beginning of this story. See, although I wanted to hear more about this spaceship on which we'd supposedly met, I was already talking to someone else, so I told him to call back in about five minutes. And of course he didn't.

So now here I am wondering whether (a) he really was someone I knew and "spaceship" was just some kind of joke or a code word for some weird house or boxcar where we'd hung out or (b) he was someone who didn't know me but wanted to talk to me and was afraid to say that so he tried to say something cool so I wouldn't think he was a jerk or (c) he really was from a spaceship.

Just offhand, I'd guess (a) or (b) are more likely answers, and then there's also (d), none of the above. But I'm sort of leaning toward (b) at the moment, maybe because my ego is getting so out of hand that I think there are actually strangers out there who feel like it's some sort of big deal to talk to me, but also because of some things that have happened lately.

One of those things is that I do get a lot of phone calls from people I've never heard of who seem to want nothing except to talk to me. It's not as if I've been writing my phone number on bathroom walls, but apparently there's no end of people who have figured out how to get it. Much of the time I let the answering machine deal with it, but when I'm in certain moods, I'll pick up the phone and talk to whoever's there.

Surprisingly enough, I've made a few excellent friends that way. You might think it's hard to take someone seriously who sort of gawks into the telephone and repeats about ten times, "Is this really Lawrence Livermore?" but when you consider the people I have to deal with on a near-daily basis here in my own hometown, very little remains surprising for long. And besides, once I convince people that I really am Lawrence Livermore *and* that I'm very likely an even bigger dork than they are, it's often possible to have some great conversations.

Another thing that happened lately was this girl telling me how she and her girlfriends had a bet going over who would "get" me first (did she win? I'm not telling). That struck me as really weird, since I'm not used to seeing myself as any great object of desire. In fact, longtime readers of this column will have heard me complaining of just the opposite. I still spend the great majority of my time alone, even here in the middle of the world famous East Bay scene where, as everybody knows, the action is both fast-paced and nonstop.

Since I most definitely haven't gotten any better looking in recent months, I can only suspect that people are attracted to me for one of two reasons, either because I'm supposedly "famous" or because I've been acting like a bigger asshole than usual lately. I suspect it's the latter.

I've heard that writers sometimes acquire fanatical admirers, but it hasn't been my experience. I've also heard the same about successful businessmen, but I doubt Lookout Records, big time sellout corporation that it may be in the eyes of the PC punkarchists, has achieved the kind of megabucks status necessary to draw out the gold diggers. And while everyone knows rock stars get hell of admirers, I'm not sure the Potatomen are up there in the Bad Religion/Green Day department just yet.

So it must be my burgeoning assholeism. Why do I say that? Because it's my considered observation that people like assholes. Or maybe they don't like them, maybe they can't even stand them, but they're still attracted to them. I used to think women were more vulnerable to this, but I had a talk with my friend Xandy at lunch today on exactly that subject, and while she freely admitted that she's wasted her share of time chasing after assholes, she also said that the minute she started acting like one herself, men seemed to find her simply fascinating. Looking back over my own life, I had to come to the same conclusion: assholephilia knows no gender.

Another example: last month in *Lookout* zine I wrote an ill-considered diatribe against riot grrrls. I was in a bad mood when I wrote it, and while some it was valid criticism directed toward certain aspects of the riot grrrl movement, I managed to put down all riot grrrls and, to a certain extent, women in general. If I had to do over, I would have done it very differently. But that's not the point.

What is the point is that ever since that article was published all sorts of girls have been talking to me who never talked to me before. Some of them were hopping mad and wanted mostly to tell me what a jerk I was, but I've ended up being friends, in some cases even more than friends with others. Maybe they liked me all along and just needed an excuse to talk to me, but I really have to wonder if they weren't waiting for me to establish my credentials as a bonafide assh-ole. Human psychology is very bizarre.

Other things on my mind: I had planned to let the Felix Havoc/Spike Anarkie thing rest for a while after last month's (hilarious if I do say so myself) episode, but there are a couple things in the latest issue of *Profane Existence* that I thought deserved comment.

(But first, if you'll allow me to digress, I have to tell you about the time Aaron Detroit and I were hanging out in a Berkeley parking lot talking about *Profane Existence* and some clueless old leftie butted into our conversation because he thought we were talking about a magazine called *Propane Existence*. "I've always thought it would be much more ecological to run everything on propane," he said, "it's great that they've got a whole magazine about it now. Where could I subscribe?")

The first thing was an uproarious comment in Felix's column in which he declared, "I hate to think of a whole generation of young punks growing up with Lawrence Livermore as a role model instead of Darby Crash or Sid Vicious." I was deeply honored, of course, but Felix, you dink, if you'd have the integrity to follow your own advice, you'd already be DEAD. I don't seem to remember Darby or Sid attending graduate school either.

But that was the funny part. The not so funny part was Felix's article-cum-fashion layout on how to purchase your assault weapon in preparation for the coming revolution and/or collapse of society. Decorated with stylish mask-wearing chaos punks brandishing the sort of weapons much beloved of inner-city drug gangs and third world death squads, Felix's lurid prose urged all punks to get their guns now before the evil liberal establishment clamped down on our God-given right to bear arms. (Felix the militant vegan is, by the way, a card-carrying member of the National Rifle Association. Do you see any contradiction there? Just thought I'd ask.)

So what's the problem here? Am I being overly sensitive to be bothered by a well-educated, charismatic leader type telling naive and sometimes downright gullible young punks to arm themselves and prepare for war? I don't think so, because this is how I see things turning out: ten or twenty years from now Felix will have a comfortable, well-paid job as professor of anarchy at some state institution (i.e., university) while some of the people from less privileged circumstances who bought into Felix's revolutionary fantasy will be dead or in prison.

What makes me so certain of this? I've seen it happen before. American universities are loaded with professors who twenty-five years ago were the student radicals that had the establishment quaking in its wingtips. Most of them were of upper middle class origins, and even some who got involved in the bomb-throwing Weather Underground managed to land on their feet when they realized the "revolution" was over. Others weren't so lucky; one friend of mine, a beautiful girl with a brilliant mind and a genuine love for humanity, blew herself up making bombs.

But 60s radicals without rich parents, especially those without white skin, didn't fare so well. *Lots* of them are dead, and quite a few are still in prison. I suppose that could have happened to me too. For a couple years I genuinely believed that revolution was just around the corner, and when my friends in the White Panther Party started talking about "weapons training" and the best ways of "offing the pigs," I more or less agreed with them.

Because I was young and because I was crazy, it's probably mostly luck that I didn't go that route myself. One day I took a heavy dose of LSD and wandered off on my own for a day. Before the day was over, I had fallen in love, forgotten all about the revolu-

tion and my social responsibilities, and begun a several months-long wallow in hedonism. By the time I came back to rejoin the revolution, it was clear that not only was there not going to be a revolution, but even if there were, it would be led by the worst sort of people, more brutal and insensitive than even those they were trying to overthrow.

That's even more true today. Anyone with eyes to see or a brain to think knows that there's a nearly endless succession of things horrifically wrong with the way society is being run today. Getting a gun and shooting at those wearing certain uniforms or waving certain flags is one of the last things likely to improve that situation.

What will? Educating yourself (as, please note, Felix is doing even as he advises the rest of you to become nihilistic morons), learning how to take care of yourself and those around you, becoming involved in your communities on all sorts of levels, including, but of course not limited to local government, protesting when protest is needed, but also cooperating with and learning to listen respectfully to people with differing values and viewpoints. You don't have to like everyone, but you at least have to be able to get along. The alternative is a bloodbath, and the George Bushes, Adolf Hitlers, and Josef Stalins of the world have already amply demonstrated their superiority at that sort of social change.

And yet one more related item: a letter from one Sal of *Rustbelt* zine in last month's *MRR*. In it he disputes my claim that Felix Havoc is a spoiled brat playing at revolution who will skedaddle back into the arms of corporate society after graduation or when the revolutionary going gets tough. "Yeah, right, Larry," Sal argues, "Felix could go back to the same society that chewed him up and spat him out in the first place."

Well, you know, Sal, somehow I don't equate languishing in the womb of academia with being "chewed up and spat out" of society. As a matter of fact, people who attend major universities, and especially graduate schools, enjoy a very privileged position in society, a position made possible only by the hard work and tax dollars of many ordinary schmucks with shit jobs. I should know; I was able to attain that privileged position, too. Partly through my own work, it's true; I paid my own way through college without help from parents or government grants. But my tuition covered only a fraction of the true cost of my education; the rest was picked up by the combined efforts of state and society, which, contrary to established punkarchist ideology, can occasionally produce some worthwhile results.

And while I wouldn't have as easy a time landing a job in corporate America as Felix would (my age being a principal obstacle), I could probably manage if I had to - or wanted to. Fact is, I've existed outside of the mainstream longer than most of the snot-nosed punks now lecturing me have been alive. The current success of Lookout Records is the closest - by far - that I've ever been to big business. But that success hasn't been achieved at the cost of compromising any of the values I've lived by throughout my adult life. Let's see how many of you can say the same thing twenty or twenty-five years from now.

By the way, Sal, that corny gimmick of spelling practically every word wrong (presumably to show how "punk" you are) was old hat five years ago when *Absolutely Zippo* honed it to an art. Why, we here at Lookout Industries are even planning to market a "U 2 Kan Publsh Ur Oan Punk Fanzeene" software package, including the *AbsoZip® Mispelchek*™ feature which will automatically transform anything you type into the computer into illiterate, horribly misspelled, and illegibly scrawled rantings with absolutely no redeeming value except to demonstrate to the world that you are truly Punk©.

Or was it just the case, Sal, that you heard about Spike Anarkie's upcoming journey to Minneapolis to punish the *Profane Existence* posers for their way too correct grammar and spelling, and you wanted to avoid a similar visit from the Spikester? Whatever the case, I'd take you a lot more seriously if you put as much effort into thinking coherently as you did into trying to rewrite (badly, I must say) the English language.

P.S. The foregoing was all a part of my campaign to be a bigger asshole and thereby attract more girls (don't worry, boys, I haven't forgotten about you; I'm just trying to establish a little more gender equity). So only take it seriously if you find it offensive. Which means you're an asshole, I guess. Hmmm, maybe we should get together sometime.

I don't really have tons of stuff to yak about this month just some ideas that have been floating around in my noggin' and either require too much attention to write about, or aren't worthy of a column, so I'll just smorgasbord it all into one quick, jaunty little essay.

The thing I really had intended to write this column about was the idea of the intense level of competition which seems to plague women in the punk scene, or at least it seems to be a big problem with myself. I didn't speak to a good friend of mine for a while recently; what we were fighting about isn't the point and if I talked about it anyway, she'd kick my butt. The point is that this person was the first female friend I had ever had with whom I was close *and* with whom I shared a lot of interests, especially music and politics–which are two things which are very important to me. However, there was for me always this sense that I just couldn't compare to this person. I would look at her and think "Fucking hell, how can I ever compete with her, she's everything I'm not: She's tall, she's pretty, she's smart as a whip, ambitious, driven, sexy as all get out. She's all the things that I'm sure that I'm not." I always felt like a shadow in her presence, and after a while, rather than ever addressing the situation or any of our other problems, we let all of our problems lie until they finally blew up and we didn't speak for two months. When we finally got together to talk, and I told her about my envy, she looked at me as if was completely and totally whacked. With a very clear 'bullshit detector' look on her face she said that more or less she thought I was full of it, and had at points found me to be inspirational. (Her words not mine.) When she told me that I was flabbergasted, I felt like saying "Shut the hell up! How can YOU find anything about ME inspirational, when I can barely stand myself half of the time !?!" Instead I blushed, squirmed, and started examining the lint on my jacket much more closely than was absolutely necessary. We straightened everything out which is great, because even if I had been pissed with her, I had missed her, so now we're friends again and everything is swell.

Okay, so what was the point there? Good question. This is not the first time I've felt extremely competitive with my friends who were female. I've almost always been hyper-envious of my pals, especially those who I have respected a great deal. I always find myself judging other women's projects more stringently than I do men's because I expect more and better from women. Actually, some really fucked part of myself suspects that isn't the case but thinks that I really do it in hopes of cutting other women down, thereby elevating my own status. Christ, I hope that isn't the case, because if it is, I am one miserable lowly worm of a human being. If I really think about it, I know I have this high standard for women in punk because I know that the basis of our penis obsessed society convinces women from day one that whatever we say or do ain't shit if you don't have the nice big hand of some man to pat us on the back every time we do something clever. So because of these loopy standards anything a women creates must damn well be exceptional if she wishes to garner any admiration for it. "Good girl. Put out. Heel. Roll over. Play dead. Fuck. Speak girl. C'mon Lassie, I know you can do it. Now you'll get your cookie."

It's so screwy, whether or not I'm into the whole grrrl love, unity scene, I do have to admit that if these girl gangs are giving women the courage to look to each other for support and not to some man, then I think that is so great for them. I wish that I had something like that in my life. I consider myself to be fairly aware of the nature of our society and the roles that women and men (especially we vanilla heteros) are placed in, but when it's served up in front of my face so blatantly, it makes me wanna fucking barf my brains out. I talked to a woman I know, Sharon, at length about this the other day, and she kind of forced me to finally admit that these things I feel aren't so much my own fucked attitudes, but the fucked attitudes of the society as a whole. Sharon made me question why most of my friends are male, and why I have in the past said things

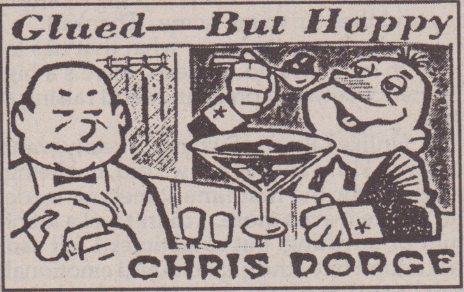
such as "Well geez, sometimes I just don't like women very much." I like to give our society, and the people who make it up, the benefit of the doubt, but the more things I see and do, the more that I'm forced to agree with the women who have always said that our whole culture is so male dominated and oriented that women are taught from the get-go that their value is considerably less than their male counterparts. Because of this assumption, we turn to men as our judges rather than as our peers, and as long as we continue to do this we can never expect to be equal in their or our own eyes.

Ideally, if a woman or a girl wanted to just be a sideline punk like 80% of her male counterparts are, no one would give it a second thought. No one would wonder whose human coat rack she was, or what a poseur she must be. People would just think that she was another kid there to see the show, to hang out with her friends, or just to rock out to the bands. However, as it stands, she must never let her guard down for a minute and be less than exceptional. And in that role, she must always expect to bear twice the amount of criticism, and to receive half the amount of praise and respect from and by her peers. We all know that life isn't idyllic, and that everyone is a bigot in one way or another, so for now this whole thing has made me examine a lot of my own thought processes, and decisions. Hopefully, when dealing with women who I think of with any sense of admiration, that's where I can leave it at–admiration. Not as a stumbling block in my own search for self-respect. I want to be able to see a woman and think, "This is one neat person, not a person who I need to feel like I must one up in order to garnish the really unneeded or desired approval of this very gender biased society."

Anyhow, this is an old topic, and I haven't said anything new. I just see how I thought and behaved and I suspect that I'm not the only girl or woman to have done so, and while I haven't miraculously cured myself of all my hang ups, maybe now that I've focused in one or two of them, I can change for the better and not botch any more of my existing friendships or potential new ones.

If you read my column last month, you may or may not remember that I was rather obsessed with my own navel, and my own misery. Talk about angst, torpor and inertia. Around Thanksgiving time I ran a classified in the mag looking for some records I want. I came up here to the house one night with every intention of quitting all the volunteer projects I work on, selling all my records, and distancing myself from punk rock completely. So I walk into the mail room grumbling and cussing up a storm, when I see all this mail waiting for me from the classified I took out. I tell you, those pieces of mail I received probably single handedly reaffirmed my faith and interest in punk. Some people had sent me really nice letters saying that they had what I wanted and would be happy to trade, or they didn't want to get rid of it, but would tape it, or they just didn't have it but would keep an eye out for it. Even better were people who on plain old good faith sent me records wanting what I thought of as unequivalent things in return. A big thanks and smooch to Dirk Meckert for the copy of *Smash The State*, a great book which is a more than thorough discography of Canadian punk, the person in England, who I'm sorry but I can't remember your name right this second, who sent me the INSTIGATORS 7" and flexi, Harold from RHYTHM COLLISION for the tape, and Ted Wong for the LPs. If you wrote me and I haven't written you yet, be patient I was out of town for awhile, I just got back, and will answer my mail as soon as I finish writing my column. Plus I have been getting some just nice letters lately, and they are greatly appreciated. (hint - hint)

That's about it, there was some other stuff I wanted to rattle on about, but I can't write well enough to condense them into tidy one liners so I'll worry about it next time, when I'll hopefully have something a bit more earth shaking to discuss. Don't hold your collective breaths on that one though.



To mosh or not to mosh? Hardly a Shakespearean question but a valid one. When is slamming a free-form method of self-expression and when is it simply another form of chimp-like regression?

At a recent show, several folks just couldn't subdue their primal urges to perform stage dives. One loopy chap performed a perfect cannonball square into the face of some innocent spectator. Not only did this kid catch a hefty widowmaker, but his glasses were broken as well. Understandably stunned and more than a tad pissed off, he grabbed the mic and screamed, "What's with all of the fucking violence?!" Four people applauded. The moshers jeered. End of story.

But later after the show, I kept thinking about the yelping cry of this scrawny stagedive casualty. "Violence"? How could a stage dive be construed as violence? The show itself wasn't violent. There wasn't one fight. Not even a shoving match. So where does violence fit into all of this? Stage diving is part of the whole punk experience, right? Isn't having some simian belly flop onto your head part of the punk initiation process? A baptism by fire?

However, after many years of belting each other about, a new breed of punk has emerged...the self-appointed "pit monitor". On average, the pit monitor is a refugee of the emo/straightedge ilk, bent on the idea of caring so much that he (and it's always a he) has taken it upon himself to regulate a crowds behavior. Arms folded, backwards baseball cap (or knit fisherman's cap) in place, the pit monitor has decided that slam dancing is a non-productive activity and therefore must be suppressed. "Don't these people realize that a punk show is not for entertainment? It should be a learning process in which hostilities and aggression should be channeled into positive interaction and vigorous (but non-threatening) debate so as to achieve a concensus among all parties involved so each person can leave the show with his or her head held high knowing that through unity and cooperation we have all induced major life changes by coming to see these bands." But the sad reality of what happens to this individual is that he merely makes himself a target for even heftier blows by belligerent moshers who bounce him around like a Raggedy Andy doll until the show ends.

Not to say I don't understand the pit monitors' ideology. I do agree with it to an extent, but like many great ideas that's all it is...a great *idea*. When applied to a room full of 100 mostly drunk people, chaos rather than common sense prevails.

"Pit monitors"? On your bike! The last thing we need is even more people telling us what to do. That's what moms are for. The average punk on the street will most likely say that catching a stray fist, elbow or boot is called "paying your dues". I tend to agree. Instead of pursuing a futile quest to change the world in a crowd of pickled punks, enjoy the damn show already. If you don't like getting smashed by people in the pit, then stand off to the side. If you're standing in front of the stage and some mammoth ape lands on your head, then move somewhere else so it doesn't happen again. Sure, slamming is stupid and can get out of hand. Even more reason to climb off your hobby horse a practice common sense instead. If it bothers you, move away. I do.

Common sense dictates that if something is a threat to your safety, you avoid it. The pit monitor is so infatuated with the idea of being a noble martyr that he fails to see everyone else is actually enjoying themselves in spite of it. Save all of us the agony and try having fun. I won't hurt you. Honest.

OH HELL, OH SMELL, IT'S KATY ODELL !!!

Lily and Suzanne wanted us to write about the topic of motherhood this month. They came up with this bright idea around the time that I noticed my period was getting pretty late. Due to some extreme stupidity on my part on my birthday, I was pregnant.

Whenever a woman gets pregnant, she hears horror stories from all her friends. It doesn't matter if she's gonna have it or not, there's always someone who can tell her enough scary anecdotes to make her life miserable. I was warned about morning sickness and dangerous miscarriages. I heard harrowing tales of botched abortions resulting in hemmoraging and infection. I must

have been told about a half dozen girls who had to go back three times because the doctor didn't get it all the first two times. It seemed that I could expect a humiliating, painful procedure that would have me doubled over in pain for at least a week. "Painkillers? What painkillers? All they gave me was one lousy Valium."

Well, it's now the day after, and let me tell you - I feel fantastic!

I found a place that was cheap - $245 (There's a special on Thursdays, believe it or not.) and they put me right to sleep with a general anesthesia for no extra charge. The only hard part was the long waiting periods between blood tests and whatnot. I got there at nine a.m. and didn't get my turn until about four o'clock. Also, you can't eat from midnight the night before until after the procedure. Not even a sip of water. Of course, every waiting room had a television so I had to watch a billion diaper commercials starring adorable babies interspersed with Betty Crocker mouth-watering fudge cake mix. By the time we were in the final waiting room (adorned in fashionable paper gowns, hair nets, and little vinyl booties) all we could talk about was food.

Finally they called my name. Putting your feet up in stirrups and exposing your privates to the breeze is humiliating enough, but the table was inclined in such a way that I had to assume this position while hanging up-side down. Everybody was really nice about it, and that made me feel better. The anesthesiologist made me swear and cross my heart that I hadn't had so much as a piece of chewing gum, and then I was on my way to la-la land. In fact, that's all I can remember - saying "I'm on my way to la-la land!" The doctor said "Bye-bye!" and then I woke up in a rather bright room. It seemed as if I'd only been asleep a minute! But I knew I wasn't pregnant any more - I could tell, I just felt unpregnant.

I immediatly wanted to get up. "Where's my cookies and juice? When do we get cookies and juice?" The nurse said "Not yet, you'll throw up." I knew better, and as soon as she turned her back I got up and found the room full of girls having their cookies and juice. The nurse found me and she wasn't mad at all, although I wouldn't have cared if she was. She merely asked if I felt dizzy. Not at all - just higher than a kite and I wasn't going to complain about *that*. "Rest here a few more minutes and you can get dressed." I was out of there within a half hour of coming to, and while I was in no condition to drive, I felt fine.

So, for all you gals out there who may find themselves in need of an abortion, I may be the only one who can tell you it's not that bad. And for all of you who have had a bad experience, do your friends a favor and keep your mouth shut when their turn comes. Unless you feel that you can help by warning them away from a particular clinic, it's not going to help them to feel better by telling them how rotten *you* felt. The truth is, it all depends upon the individual. Some girls feel tender, some get hellacious cramps for a day, some - like me - are rarin' to go as soon as the medication wears off. I gather it's considered normal (although unusual) for an abortion to be incomplete the first time. You have to go back for a check-up in order to make sure. Some women have complications that have less to do with the procedure than their individual circumstances. Your pregnancy can already be problematic, and this can make the procedure more difficult.

Most of the complaints I heard were from girls who went to Planned Parenthood. It seems that they don't have much in the way of choices when it comes to anesthesia. Also, a lot of places charge a lot more for general anesthesia. I went to Pregnancy Consultation Center in Oakland. Their phone number is (510) 652 - 6503, and they have other locations in Sacramento, San Jose, and San Francisco. They're the cheapest and they offer a variety of anesthesia from which to choose, at no extra charge. Good cookies, too.

(While I'm on the subject, I'd like to thank Suzanne for her support yesterday. She offered to sit around the waiting room all day and then drive me home. Thanks!)

I don't exactly know what that has to do with motherhood. I mean, there's a big difference between pregnancy and raising a child.

Unlike Lily and Suzanne, I really want to have a kid. I always knew I did, but being pregnant for the first time somehow made me realize it even more. I didn't feel a lot of guilt or anything, but sometimes I felt sad that I don't have the financial and emotional stability to have been able to have that baby. I mean, sometimes I wonder if I'll *ever* be at a point where I can provide for and properly raise a child. I cringe when I see some young and unprepared girls having and trying to raise babies, and sometimes I get a little resentful of other people's "little darlings" so maybe it's the height of arrogance that I think I'd make a pretty cool mom.

I think it's disgusting that our society expects women to have children and ostracizes those that choose not to. I'm sick of being inundated with stories of career women such as Connie Chung who are now desperately trying to conceive after years of putting their careers first. I'm equally sick of seeing their ilk being portrayed as murderous psychos in movies such as Fatal Attraction. It really seems as if society enjoys seeing these women pay for their selfish choices to succeed at something besides casserol baking.

However, for the feminists to view mothers as little more than brainwashed brood mares is equally despicable. Gloria Steinem, when asked in an interview if she'd ever marry replied "No, I don't mate well in captivity." With that one rather flippant remark she alienated a lot of women who may have otherwise considered themselves feminists; housewives and mothers.

Motherhood and feminism are not mutually exclusive. Women are women because they're physically able to conceive and bear children. That doesn't mean that a woman is only a true woman if she has children, but biologically and physiologically, that is the only basis for the differences between the genders. Every living organism's purpose seems to be to reproduce. (I seriously doubt that any animals besides humans wonder about the meaning of life, and I don't think any human will ever come up with a theory that can ever be proven or that will satisfy all humans.) In all organisms that reproduce sexually, each gender exists for the sole purpose of carrying out their role in reproduction. Humans have one attribute that sets us apart - we alone are able to choose whether or not we want to reproduce. Oh, we may not always get what we want, and there are obvious sociological problems surrounding reproductive freedom, but we are still mentally and physically capable of making a choice. Humans can reproduce or not at will. We can time the arrival of our offspring so that we can provide for them well, or we can arrange never to have any offspring at all. However, this is all the result of human reasoning and choice. If we didn't exercise judgment, we would reproduce as heedlessly and compulsively as guppies.

If I choose to reproduce, it isn't because that's what society expects from me, but because I'll have made the educated decision to have a child. If I make that decision, it will be because I want to have a family and I think I'd be able to do the motherhood trip well. While I may look like crap with varicose veins and vomit on my shoulder, I won't be any less the human being I was before. Although others may think I'm "just a housewife", I'll know better and that's all that matters.

When I become a mother, I expect it to be a full-time undertaking so I probably won't be able to work for the first few years. Since I'm not expecting to be rich any time during my life, I will need financial support. That means the baby's father is going to have to support us. Now, I'm enough of a cynic that I'm going to want some sort of legal commitment from this father before undertaking this venture, so I'll want to be married to the guy. Oops! It looks as if I may be a housewife sometime in the future!

Does that mean I'm going to be waxing floors and watching soap operas until the kid graduates from high school? Not at all! There are always alternatives. I'll expect the father of any kid of mine to undertake as much of the responsibilities of parenting as I do. Aside from breast - feeding, he's going to do everything I do. And there are always educational day-care facilities to get the little monster out of my hair until he or she can go to school. I can find part-time work if finances warrant it. I may not be able to have a career, but there will be time to do things for myself. Actually, I think raising a child *is* a career. It's something that I'd enjoy doing as much as any job I've ever had, and probably much more rewarding.

I know a lot of people who believe it's irresponsible to bring any more children into this over-populated, horrible world. Well, my not having a child isn't going to put food into the mouth of a child in India. The US already lets mountains of food rot as it is. And I don't know what fairy tales you've been reading, but the world's always been a shitty place. There will always be famine and disease just as there always has been.

The world was equally rotten when I arrived and I have yet to regret that event. Is it my fault that I was born into a place and time where I can feed myself and that I was born with the attributes enabling me to make my own way in the world? If I plan carefully, work hard, and make responsible choices, my child will have the same advantages that I do. Besides, I hardly think having one child (I only want one) will upset the population of the planet. If you want to complain about over-population, talk to the Pope, not me.

I'm beginning to suspect that I'm viewed as moderate in my feminism. It appears that my column appeals mainly to men, and that they think I'm "less extreme" than those other feminists. I say this because I have gotten some response from men who pretty much say just that. They say I'm "level-headed" and "not unreasonable." Well, that's absolutely untrue. I'm as unreasonable as the next gal. When I wrote the column about how disgusting "sensitive men" are, I did not mean to say that I want men to be macho lug-heads. I just want the macho lug-heads to stop pretending to be sensitive.

Since I have brought up the topic of over-population, I may as well give you my true opinion of men.

Since organisms are compelled to reproduce, and since natural selection has endowed us with high reasoning intelligence to further serve that end, it is not the fault of humans for over-populating. We're only doing what we're supposed to do. However, as it is also in our best interest to assure future generations of survival, we cannot continue to reproduce at the current rate.

Now, half of our population is male. This is a terrible waste of resources. We don't need one male for every female in order to continue to reproduce. In fact, we could do just fine with maybe one male for every ten females. We could do with far less, but genetic variation is important. You may think that this is a crazy idea, but not only is it now technologically feasible, it's also a fact of nature.

Do you know why men are physically stronger than women? So that they could go out hunting and defending and all that stuff. Do you know why men got picked for this thankless task? BECAUSE THEY'RE UTTERLY EXPENDABLE! We can't have women fighting and risking their lives - we have better things to do, like raising children. It was a great set-up, until men turned on us and perverted the whole scheme. Over time they managed to turn it around until it was all backwards. They started to act like *they* were the be-all, end-all of humanity.

Now, due to human's ability to reason and create, we've moved beyond that stage in our existence where we need brute force to survive. No boyfriend of mine will ever have to fight a saber-tooth tiger, or kill me a mastodon for supper. Aside from his brief function in reproduction, he serves no real purpose in my life. We have technological means of sustaining life and now men are sitting around with no real purpose. They are also far too numerous, as there are less factors (such as the risks of hunting and fighting) to selectively keep the male population in check.

You see, it's not the roles of femininity and motherhood that have been placed on archaic pedastle, but rather the male roles of protector and provider! And contrary to Gertrude Stein's "Feminine Mystique" it is not the females who are suffering the frustrations of being forced to live an outmoded lifestyle, but rather the men. All that testosterone has nowhere to go, and so we have wars, murder, rape, and professional wrestling. You men are obsolete. You have outlived your usefulness and outstayed your welcome.

I am not advocating killing off all the men, but we certainly have it within our technological means to engineer the births of less males. However, for those males now alive who purport to living a "politically correct" lifestyle ask yourself: "Am I going to in my lifetime cure AIDS, cancer, Alzhiemers, or otherwise commit any one act desperately needed by the human race?" If you cannot honestly answer "yes" to the above, please kill yourself now. It's the only right thing to do.

footnotes:

a) I have received tons of responses to my classified ad requesting correspondance with fellow trekkies. It seems that Star Trek appeals to a lot of us punks, and I'm thrilled to have heard from so many potential friends. I recently received a directory of Star Trek clubs and organizations from the Star Trek Welcommittee. There appear to be literaly hundreds of such clubs, but I am considering taking it upon myself to start another one - the word's first PUNK Star Trek fan club. If you're a punk and a trekkie, you're qualified to become a member. of Punk Trek. All those interested please write me at 2445 Telegraph Ave. #6 / Oakland, CA 94612 If you'd like to submit material for a fanzine, that would be appreciated. I'd like to compile a pen-pal listing for the club, so let me know if you want in on that, as well.

b) I have received some fan mail from people who seem to like my column. The other night I also got a phone call from a guy in Maine who just wanted to tell me that he really liked my column. I forget your name, but I just wanted to say thanks and that you sounded pretty cute over the phone. You are also excused from the aforementioned test, as you have already commited your one act of usefulness.

"Ok Ben, how old are you?"

"24."

"Well, you have to be 25 so I'm going to put 25 down. How much money do you make?"

"Ummm, about five thousand a year."

"Ok, you need to make at least thirty-five thousand to get in."

"Alright, thirty-five."

"What do you do for a living?"

"Uhhh... how about a teacher?"

"That's good. Where did you graduate from and what kind of degree do you hold?"

"Let's say I have a B.A. in... liberal arts! Yeah... and I got it from NIU."

It went on like this for another few minutes. I was in a delicious sweat from all the lies she was encouraging me to tell. This was going to be fun.

In addition to the information about my finances, age and schooling, it was necessary for me to be a drinker of imported beer both at home and in bars as well as a connoisseur of microbrewery products (both with an anally particular frequency). In addition to all that, I was supposed to have drank Guinness Stout on tap at least twice in the past week, but not out of a bottle in the past month. Crazy. Of course, it helps to have someone in charge of screening participants who doesn't give a flying fuck what you do as long as you make up the correct information.

When I was done with the twenty minute screening process, I mentioned that my roommate would be interested in being part of the group as well.

"Ok," she said. "We'll change the college, occupation and address and leave everything else the same as yours." We were now officially a part of a focus group.

The group was to meet at 5:30 the next day in the offices of a slick new building downtown. I shaved, put deodorant under my stinky pits and dug out a nice red sweater I save for weddings and funerals. Vapid and I caught the 'L' downtown and made our way through a sea of glassy-eyed yuppies.

"Wait five minutes before you come in," I told him. "We're not supposed to know each other."

Vapid looked nervous. "What if they bust me?"

"Don't worry about it. I told you, they're just going to ask random questions from the list. Just remember who you're supposed to be."

I looked back over my shoulder and saw him fidgeting in the middle of the sidewalk. Vapid fidgets a lot. I felt a bit like a mother leaving her child for the first day of kindergarten. He'll handle it, I thought. Vapid isn't used to lying, but he was about to learn that 90% of bullshitting a corporate executive type is acting like you own the goddam place no matter how crazy you sound.

The elevator deposited me two feet in front of the receptionist's desk. I told her my name and she began asking random questions off a stack of papers on the desk. I passed the second screening and was invited to take a seat in the waiting room. Perching my ass on a plush couch, I browsed through the latest *U.S. News and World Report*. Boring. I noticed a tray full of tasty looking little deli sandwiches just as another woman came out and instructed me to eat up.

"You'll be drinking beer, so you might want to have something in your stomach."

I agreed and grabbed a couple of turkey and tomatos. A big jocko Jim Belushi-looking guy sat at the other end of the room and tried to make small talk. I stuffed my mouth with poultry meat to avoid answering.

The guy who got me the gig, Cal, came in. We weren't supposed to know each other. Playing the game 100%, he asked me what I did for a living.

"Teacher", I mumbled through a mouthful of bird. Belushi looked impressed.

I heard Vapid come in. The receptionist asked him questions that I couldn't make out, but I could hear his answers.

"Yeah. yeah. Well... yeah." His voice oozed anxiety. "Umm... sometimes. Yeah, in a nutshell."

In a NUTSHELL??? I bit the insides of my cheeks. Vapid, having somehow convinced the receptionist that he wasn't utterly full of shit, sauntered over to the couch carrying a roast beef delectable. He made sure to sit a reasonable distance away from me.

"Mind if I smoke?" I asked. Everyone shook their heads. I fired up a Kool just as HE entered.

His face was pink and well scrubbed. A small colony of razor zits were visible on his neck, up until the point where his collar held to his skin as if welded there. A yellow and blue spotted tie hung down, and he adjusted it with his smooth, well manicured fingers. Three hundred dollar shoes, impeccably pressed pants, haircut by Wall Street. He looked like he'd just stepped out of a Rob Lowe movie. A real, live yuppie. I'd never been as close to one as I was at that moment.

A tall, thin, bearded man walked into the waiting room holding a clipboard.

"I'm Steve," he said, his British accent at once pleasing and repulsive to my ears. "It looks like we're a few short, but we're going to forge ahead anyway. Follow me."

He led us to a large table inside a conference room. I took the chair at the foot of the table, placing the name card he had so thoughtfully provided neatly in front of me. Vapid sat to my right, the yuppie-man next to him. On my left was Belushi, and next to him, Cal.

Steve asked who would like to tell the group about themselves. My hand shot up. I was EAGER for this.

"My name is Ben," I said. "I teach fifth-grade science down at John Marsh on the South Side." The teacher lie, like all great lies, was slightly based in reality. An ex-bass player in Screeching Weasel actually holds that very position.

"And what are your drinking habits, Ben?" Steve was so polite. The perfect Brit.

"Well, I'm a Guinness man. I usually stop by the tavern in the late afternoon, after I've finished grading papers. I like to have a quick Guinness, then maybe pick up a six-pack of Beck's at the liqour store before heading home."

Vapid's eyes were fairly bugged. I went on. "I go out to clubs occasionally. I'll usually start with a Guinness or two..."

Belushi piped in, "They're real filling, I can only drink a couple." Steve gently directed the action back to me. "Do you find that you switch brands after a while?"

"Yeah," I said eagerly. "The Guinness really fills you up, it's like eating a meal." I've never touched the goddam shit in my life. I took a chance. "They're real high in alcohol content. I usually switch to Beck's or Heineken after a couple of Guinness."

Steve was very pleased. "Yes, we've done this survey on the West Coast in six cities and everyone seems to agree on that point."

Introductions went around the table, ending with Vapid, whose lies about being a Columbia graduate and professional sound engineer fell weakly from his lips.

The action moved on. We were shown several different advertising slogans written in plain black type on posterboards. We agreed which ones were best by consensus, myself and Cal leading the bullshit brigade the entire way. Belushi was a real bigmouth. He kept butting in, which wouldn't have been so bad, but he wasn't a very good liar. Several times he succeeded in bringing the dicussion to a standstill with his overstated falsehoods.

Steve must've thought Vapid was shy. I really believe that the Brit never considered that young Vapid might be lying through his teeth. He kept bringing it back to the poor guy. I wanted to tell Vapid to just speak up a little more in order to avoid being asked so many questions, but of course I couldn't.

Steve's eyes now rested on Vapid. "Dan," he said. "You say that you like to drink three or four Guinness when you go out. That's a little higher than everyone else. I was wondering, is that pints or half-pints?"

Vapid froze, the proverbial deer in the headlights. I swear I saw a small bead of sweat form at his forehead. Silence. Uncomfortable silence. "Well...," he said. All eyes were on him. Yuppie-man was leaning forward in his chair. My God, I thought. Of course! He doesn't know what a pint is! This is a guy who drinks Miller out of bottles. He doesn't have the money to be hanging around in hip taverns ordering up pints of ale and stout. HE DOESN'T KNOW! Now I'm getting nervous. Steve is getting a confused look on his face. Finally, slowly, Vapid speaks.

"It depends."

And it was received like the Holy Grail. Anything short of, "Fuck it, you busted me, I'm a baldfaced liar!" would have gotten a standing ovation. It was a breeze from then on. We were given about 20 different bottles of beers and were asked to work together to arrange them into three different sections. There was some difficulty when Steve asked Vapid why he grouped a blond beer with an ale (Vapid later confessed that he didn't know what a blond beer was, and hell, I didn't really know either but the ability to define words contextually has saved my lying ass more than once). Yuppie-man insisted that we were all wrong. He was beginning to understand that he was the only person in the room who even came close to actually fitting the criteria reuired to enter this sacred circle. I really think that motherfucker must've answered every screening question with complete and total honesty, and he actually fit the bill. His obvious discomfort and confusion entertained the hell out of me.

Eventually, the beer was brought in. We were each given our own bottles and cups and were asked to comment. The first beer was actually pretty good. It had that microbrew, thick taste to it at first, but then went down light like a pilsner. The second beer was a bit stronger and had an unpleasnt, stale aftertase. The third was way strong. Like the kind of beer that farmers in English pubs drink. Everyone in the group voted the first, wimpy, American tasting beer as the favorite.

Yuppie-man had had enough. He grew quite livid actually. "You guys seem to like those weak beers so much. I mean, I don't know about you, but I LIKE Guinness! You all say you drink it so often, so how can you like that first one? It tastes like OLD STYLE or something!"

Asshole. I like Old Style. Steve was gentle with him. "Well, I guess Andrew likes his beer a bit stronger, men!" Andrew the yuppie gave it up soon after. After all the time he must have spent patronizing the shit out of anyone he viewed as lesser than him during his offensive lifetime, it must have really pissed him off to receive the same treatment.

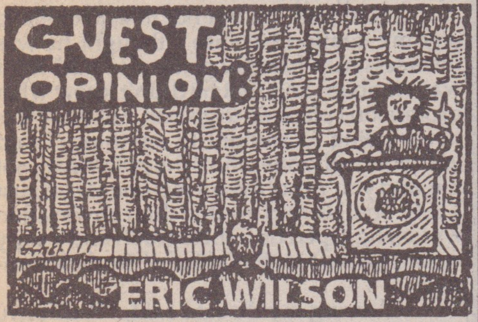
We were asked what we would call this kind of beer, what kind of images it conjured up. I was getting slightly buzzed, as we had been invited to finish all three beers. I rarely drink more than one or two at a sitting, and this stuff was strong.

"It makes me think of nighttime," I mused. "Maybe something with twilight or midnight in the name. Like Midnight Moon or something." Steve looked surprised and pleased, though I don't know why. I mean, would you buy a beer called frigging Midnight Moon? It sounds like a fucking Tony Bennett song or something. But I was on a roll. "The name would have to appeal to women," I said. "See, this beer is like a stout, but it's not as filling. It has a definite feminine appeal." Belushi and Cal were egging me on now, little cries of agreement coming from their lying mouths and corny "I-think-we're-on-to-something" looks plastered all over their sweaty faces.

"Yes," I shouted, pounding my fist on the table, "Upscale women will love this beer. They'll be able to keep up with their boyfriends in the bar." Noticing the video-camera and crew of employees behind the badly designed two-way mirror, I decided to get scientific. "We all know that women's stomachs have thinner lining than men's, enabling them to feel the effects of alcohol quicker and with more intensity than us, right?" Everyone except Andrew harumphed their agreement. "Well, we market this as an alternative to the heavy stout: Midnight Moon - or maybe twilight something, it doesn't matter - GREAT STOUT TASTE THAT WON'T SEND YOU HOME IN A CAB AT MIDNIGHT!!! Or something to that effect." I sat back in my chair and folded my hands. I considered putting my feet on the table.

"Guys," I reflected. "This is gonna be huge."

The other guys ran with the ball for a while and then we were thanked by Steve and escorted out. On the way to the elevator, we were handed white envelopes, each containing a crisp fifty dollar bill. Vapid and I laughed all the way home.



WHY ANIMAL RIGHTS SUCK?

Well, that got your attention, didn't it? I didn't come up with that title just for the sake of seeing how many people I could piss off, but I do think that the idea of "animal rights" is fucked, and most of the vocal AR advocates do tend to piss me off.

Actually, I don't even like to talk in terms of "rights", since it leads easily to dogmatic thinking - - saying "people have the right to do X, but don't have the right to do Y" is really just saying "it pisses me off when people to Y, but I think X is okay". The only difference is that using the language of "rights" makes it sound like you're invoking some authority higher than yourself. It shields you from having to admit that you're really just expressing *your own opinion*. This can lead to thinking that your opponents, rather than simply having a different opinion than yours, are obstinate, evil people who refuse to recognize the Truth when it is pointed out to them. You may think that I'm making a big deal out of a minor semantic point, but about 99% of the people who talk about "animal rights" display exactly that inflexible, dogmatic attitude, and I can't help but think that the terminology has at least something to do with that.

It makes at least a little bit of sense to talk about "human rights", since if a group of humans decide they have a "right" to do something, they can organize politically to make the rest of society recognize that "right". Animals obviously can't do this — they will have only the rights that humans decide to grant them. It would make more sense to talk about "human responsibilities toward animals" as opposed to "animal rights". But the AR crowd doesn't do this, mostly, I think, because they *like* that close analogy to commonly accepted phrases like "human rights" and "civil rights". And they like it because it implies that we should accept their answer to the question "*Which* rights should we, as humans, grant to animals?" Extreme AR folks think that we should grant them equal rights, that we should place as much importance on an animal's life as we do that of a human.

This is an ethical belief, so it is by definition neither true nor false. To me, it seems obviously absurd, as it does to most people. Many people oppose AR only because it conflicts with their own (even more ridiculous) religious dogma; Christians, Jews, and Muslims think that God intended humans to have dominion over animals and the natural world. Many animal rightists seem to think that *everyone* who disagrees with them does so on these repugnant grounds, and think that by debunking Christianity they have also won the argument over AR. But I don't have to believe that humans are "superior" to animals in some arcane spiritual hocus-pocus way in order to value my own kind over other species. After all, in the words of NOFX, "If a big animal had the chance, it wouldn't think twice, it would eat you up!" Life, biologically speaking, is not pretty, and species that don't put their own interests first don't survive. Of course, humans are currently on the verge of making the planet unlivable in the name of putting our own species first ("We need JOBS, not some stupid owl habitat!"). But this is just a failure to understand what our own interests are; we should refrain from destroying the biosphere because we need it to live in, not just out of tender concern for endangered snails.

Unfortunately, many environmentalists, infected with the animal rights disease or just lazy, don't want to do the hard work of educating the public about basic ecological facts like the interconnectedness of all life, and instead try to win public support by appealing to instincts of sympathy for the poor animals. This is bad for two reasons — it's not going to sway people who have been convinced that they personally have something to lose from the protection of some particular species, and since it doesn't teach people why we should protect *all* endangered species, it means that the same battles will have to be fought over and over again.

This is an example of why animal rights suck; not just because they make no sense on an abstract, philosophical level, but because they lead people to do stupid things and to try to do good things in stupid ways. For example, the movement against factory farming and vivisection is composed almost entirely of AR true believers. Now to me, the idea of having a few dozen monkeys die slowly in agonizing pain so that we can take some small step toward curing human plagues like cancer, AIDS, or even arthritis is pretty cool. Because I've had the patience to wade through the moralistic rhetoric in the AR literature I've seen, I'm aware that the vast majority of the animal experiments that actually happen in the real world *aren't* at all likely to result in any real gain for medical science. But most of the anti-vivisection movement doesn't really discuss these "details"; rather, it hits Joe American over the head with the message that all research on animals is morally wrong, which is only going to convince Joe that AR activists are fanatical lunatics, and isn't going to help the poor animals.

At worst, AR lunacy can lead people to make statements like "racism and speciesism are of equal importance" (a direct quote, but I won't embarass the quotee by naming him) or "you can't fight for human rights without fighting for animal rights" (I've heard this line from many sources). I'm a white male, and this crap offends me deeply...I can only imagine how actual victims of racist oppression feel having their struggles equated with the problems of subhuman species. As for the second argument, do you really find it impossible to visualize a society in which people of all races, genders, beliefs, etcetera, respected each other as equals, while still recognizing the distinction between humans and the lower orders? If you do, one of us is stupid...feel free to write in and explain which one. Finally, although I've heard lots of people like the above link AR to other (in my opinion, more valid) struggles, I've never heard anyone say that animal rights are the *most* important issue in the world. If you think about it, starting from the premise that animals' lives are of equal worth to human lives, then AR should be the highest priority, since animals are far more oppressed than any group of humans! Why isn't this viewpoint popular? Do people believe this and don't want to admit it, or could it be that they *don't* think about it and just uncritically tacked "speciesism" onto their laundry list of things to be pissed about because some cool punk authority figure told them to? Hmmm?

A couple news items that came to my attention after writing this: Brigitte Bardot, ex-movie starlet and now a high-profile AR activist, has announced her engagement to an aide to French fascist Jean-Marie Le Pen, whose followers are known for terrorizing and assaulting leftists and minorities. Meanwhile, AR activists protested in LA against an (unsuccessful) attempt to transplant a pig liver into a dying woman as a temporary measure until a human liver could be obtained. So obviously, people who feel compassion for animals don't necessarily have as much regard for members of their own species. Remember, Hitler was a vegetarian.

MEANINGLESS OBSERVATIONS

BETH JOHNSTON

I went to see "BASIC INSTINCT" on a Marine base. What I got, other than low-priced entertainment, was insight into the male psyche.

Being one of only three females in the whole audience, I got to observe a large group of men acting out typical lockerroom behavior. They freely jeered and reacted to the scenes, without the ordinary restrictions on their behavior and comments that occur in real-world movie theaters that are patronized by the general public.

What I learned from that collection of garden-variety mercenaries, jocks, and losers is that behind all the machismo and testosterone lies a basic fear of strong, sexually assertive women. These guys were so intimidated by Sharon Stone's ballsy character

that they sat uncomfortably silent during her scenes, even her famous crotch shot.

Naturally, they hooted and cat-called the other female characters, particularly the female psychologist with whom Michael Douglas had a brief, rough encounter with his pants still on. And they cheered the scenes of violence against any female character, like they were cheering their favorite team at any sporting event.

What's so odd about these guys' responses to the women in this movie is that you'd think they'd be turned on by a sexually aggressive woman. Sex seems to be the number one thing on typical military mens' minds, and getting laid seems to be their principle mission, other than getting drunk and/or fighting. So why weren't they turned on by a woman who was so comfortable with her sexuality that she described its pleasure as frankly as a man? She was too strong. Too tough. Too intimidating.

Men in general seem to have a problem with strong, assertive women. That's nothing new. But it's their problem, not ours, like they'd have us to believe. They try to pass their discomfort off as our fault, or assign blame to women and punish us for being gutsy or strong. They want us to accept responsibility for the intimidation they feel, so that we will feel compelled to "fix" ourselves so that we're no longer threatening to them.

But it goes further than that. It's almost like some men perceive strong women as an enemy. These Marines in the movie theater screamed with joy every time a woman in that movie got punched, slapped, knocked down, or killed. I've noticed that at other times, also. The excitement level in the theater goes up and the atmosphere is charged with what feels like sexual excitement every time a woman on the screen gets abused or killed. They seem to feel a sense of vindication when a woman "gets what she deserves" and it's no surprise that the number of violent crimes against women have skyrocketed in the last couple of years. See any correlation here?

So what have the actions of a rowdy bunch of paid-killers got to do with men in the free world? A great deal, evidently, especially if they view women with a similar regard. Too much has already been written in these hallowed pages, expressing less than warm feelings toward womens' involvement in bands, interest-groups, and various scenes. It's come from both sides: from females in bands getting verbally abused at shows, and by insecure guys with callous attitudes toward womens' being active in the underground bands and scenes all across the States.

What's so sad and pathetic is that it's the same attitudes and actions, whether the guy wears a motorcycle jacket, a business suit, or a military uniform. I hate to admit it, but there was too much similarity between the words and actions of those Marines, and many of the guys I've watched and heard at shows. Somehow, they don't seem to think women are valid human beings, and they sure don't want us to be interested in the activities they've claimed as "male". How they can see us as a virtual enemy, but still want to sleep with us is beyond me

I firmly contend it's THEIR problem. If the sight or thought of a strong, forceful woman strikes fear or malice in their hearts, fuck 'em. Let them learn to deal, this time. It's high time women stepped forward and claimed our equal share of what's out there. Art and music aren't gender-specific or gender-exclusive. If more women acted out confident, assertive, or even downright aggressive behavior, the old stereotype of women as objects or brainless pieces of ass would die a quick and much-needed death.

I realize the various underground scenes are still largely dominated by guys. But we can carve our own equal place in the scenes and bands. If more women would take up active roles in the punk ranks, maybe hard-rocking female bands wouldn't be identified as foxcore or girl-bands, with no mention of their abilities beyond their looks. Then, maybe women in bands won't get "spread 'em or play" yelled at them on stage.

I'm not advocating a she-woman manhaters club. I understand that only some men, not all men, have problems with strong women. It's mainly the insecure and macho men. Unfortunately that number does include some of the same guys participating in the underground, because their callous behavior gets chronicled in various scene mags. Since we're more forwardthinking than the mainstream, it's only appropriate that the change in attitudes toward women and eradication of negative stereotypes should start as everyday practice in our communities, then spread outward.

"I'll see you at class" Maureen said as she left the house,"that is, if you go today."

"Oh, I'll be there today," I said.

Well, I was planning on going to my Geography 120 Urban Morphogenesis class, but, well . . . I got arrested instead.

I go to school at U.C. Berkeley and I committed the heinous crime of riding my bike on Sproul Plaza. I hadn't even ridden fifty feet on the campus, I was slowing down, and I was getting off my bike, but I was still stopped.

"Walk your bike or I'll give you a citation!" said the oversized U.C. policeman, Sergeant Thiel.

Well, a word for word transcription of the conversation isn't necessary for you to figure out my day had started off on the wrong foot

Basically, I told the cop (I mean fucken pig shit) that it was ridiculous that he stopped me because I was in the process of getting off my bike and that there wasn't a soul around that I could harm. He didn't want to have no part of that logic stuff, he was going to fuck with me.

After listening to his treatise on the dangers of cycling on Sproul and realizing he was going to do everything he could to give me shit, I decided I had nothing to lose by injecting logic.

I told him flat out not to expect me to pay my citation because I thought he was unnecessarily harassing me. He told me I was stubborn and that he didn't know what profession I planned to go into, but that I was never going to amount to anything. I said look you're the one who's the policeman, not me, and you're not even a real one at that, just a U.C. one. He told me that this conversation was being taped on a dictograph and a copy would be sent to the Office of Student Conduct.

Clearing my throat I said, "Well then, let's make sure we get the story straight. It is Wednesday October 28 at 10:45 AM and we're here at Sproul Plaza and no one else is and I've been detained for riding my bike when it was obvious that I was in the process of getting off it anyway. I guess I'm satisfied with the account."

"You're real cocky aren't you, let's see if you have any warrants out for your arrest."

As it turns out I did have a warrant out from a jay walking ticket. That was two years ago in downtown Oakland January 15, 1990, the day of the offlcial declaration of war in the Gulf. I got that ticket because windows had been broken the night before and cops were tense because they expected mass protesting. Even though there were no cars around, when I crosed the street I got a ticket. They were bored and I was screwed.

So now the cop (I mean fuken pig) tells me that he's serving my warrant and that I have three hours to come up with bail, $148.55, or I have to go to jail while they book me. Seeing as though I've never been arrested, I thought that meant I could go and just had to pay my bail within three hours. I was like see ya

He stopped me and told me he had to handcuff me and take me to the jail. The U.C. jail was about 50 feet away in the cellar of Sproul Hall. He called two other officers to help take me that 50 feet. I didn't realize I looked so menacing. Their plan of trying to embarrass me failed, though. There was hardly anyone around to see me, and the only people around had witnessed everything. To them it looked like I was being handcuffed and taken away for riding my bike on Sproul. To them, the officers looked even more ridiculous.

At the jail they explained my options only because I made them, they would have screwed me in a minute. Basically, I had the money, though paying bail would break me, I wasn't going to give them a dime of it. The cop (I mean fuken pig) said I had three options 1) pay the $148.55 and consider it done because that was the fine 2) pay the bail and then go to court to appeal it and possibly get a partial refund. (yeah, right) 3) do neither of these and get arrested, have a criminal arrest record, sign a promise to appear in court and finally actually appear.

I opted for the third because it involved

no money. I knew that when I went to court I could opt for community service and have to pay no money. The cop reminded me that arrest convictions don't go away and that it will prevent me from getting any meaningful job later in life. I was pretty sure he had to have been arrested several times in life to wind up with such a meaningless job.

I persisted to remind him that the murder of Grace Asuncion was still unsolved and that maybe the campus police should spend a little more time on that case than busting cyclists. He told me he was not assigned to the murder case, he was assigned to bike patrol on Sproul. That confirmed it, he had been arrested several times in his life.

Now he was going through "standard procedure".. He booked me and got me ready for my cell. He was going the whole nine yards so I had nothing to lose by ceasing to bite my tongue. He told me to either give him my shoes or to take out my shoelaces before I went to jail. I said that surely on a police officer's salary he could afford to buy his own. He wasn't amused.

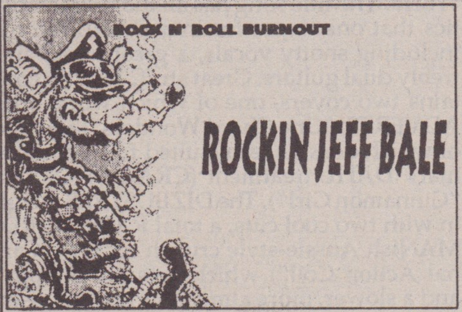
I had to take off my belt, my earrings, my shoelaces, and I couldn't have pens or pencils in the holding cell. More time was spent preparing me for the cell than actually sitting in it. I had to stay in the cell while they processed the paperwork, about 45 minutes.

Well I heard the officers joke around about how stubborn I was. I decided to give them a real show. The cell only holds one person and it was a U.C. cell so it was kinda nice and I was alone. I took off all my clothes except for my underwear. The cop came over and asked what I was doing. I told him the cell was too hot and that I hoped he didn't mind if I did a few handstands to get my blood circulating because I was getting cramped. So in my underwear I did a couple of handstands against the wall. The officers were laughing hysterically, except for the one that booked me. He wanted to play, I was game.

A few minutes later I was released. They said since it was my first failure to appear I could go on my own recognizance, but subsequent failures to appear would result in staying in jail until the court date. Basically I learned a lot that day, while I don't suggest getting arrested to learn what I did, maybe someone can benefit from the morals of the story.

Oh yeah, they are... Always stay calm. Think everything through. They can't get blood from a turnip. You can almost always get community service. You used to be able to do community service at Gilman. You can always find something like Food Not Bombs to do community service with and then you can actually feel good about it. Always at least go to court the first time. Failures to appear aren't a big thing, but on your third you have to stay in jail until your court date, which could be 3-4 weeks. If it's for something stupid (ie. jaywalking) the judge will often throw out the ticket. If the ticket stands then you can plea for community service. This really isn't so bad because you often get time signed off that you didn't serve if you explain your story to the person you do your service work for. (counting on the fact that they realize how silly your ticket was) To make almost certain this happens you can pick some guilt ridden psuedo liberal organization who will be sympathetic to your plight because they realize how repressive the justice system is. I guess if I were a full-on anarchist I wouldn't go to court at all because that just acknowledges the fact that you think they have the right to control you in such ways. That's all fine and dandy, but as I found out, tickets don't usually go away. I'd rather beat them at their own game. It can be done.

I told the cop (I mean fuken pig) that I was going to do my community service at Berkeley Copwatch and do a little checking on his record. He was glad when I left.



Time constraints are again making it impossible for me to devote much time to my monthly column. But I simply could not fail to respond to a couple of the bonehead letters that were sent in last month in reaction to my past columns. My general policy is to respond to reader letters which 1) raise important points, 2) make substantive criticisms, or 3) completely misunderstand or misstate my argument. On the other hand, I usually ignore those that attack me on an overwrought emotional level. After all, I go out of my way every issue to offend the readers of this magazine, so it's only fair that they be given an opportunity to vent their spleens. Far be it from me to deny anyone's right to express themselves, no matter how foolish or embarassing it may turn out to be.

One of those letters was from a couple(?) in South Africa, who claimed that I unjustly complained about the excessive amount of political material in MRR. What I was actually complaining about was not the presence of political material **per se**—in fact, I'd like to see more intelligent political commentary in this magazine—but rather the fact that so much of the political stuff that ends up in MRR is simpleminded rhetoric. This is especially true of the articles that we sometimes publish, like the moronic pseudo-Marxist piece about "fascism and women" that recently appeared. If I want to read that sort of dogmatic crap, I can pick up a copy of the **Revolutionary Worker** every time it comes out. Personally, I'd prefer not to see such things in this magazine, not only because they are boring, inaccurate, and waste space that could be put to better use, but also because they help to confirm the impressions of those readers who believe that the so-called "MRR politburo" is trying to force-feed them with leftist propaganda. However, if a person—leftist, rightist, or centrist—has something insightful or intelligent to say, I'm all for it. What bothers me is ignorance, fanaticism, and outright stupidity. Finally, in answer to Renato and Elli's other question, what I do around here is try to piss off censorious "punk" assholes who advocate banning DWARVES ads. If the shoe fits...

The other dopey letter to which I feel compelled to respond is from Ian Felix, who complained about my alleged "closet worship" of GUNS N'ROSES. First of all, I don't worship anyone (except perhaps the early KINKS, the STOOGES, and the DEAD BOYS). Secondly, there's nothing "closet" about the fact that I like several GUNS N'ROSES songs, since I've already mentioned it publicly on two or three occasions. Thirdly, if you or anyone else doesn't like it, that's tough shit. My tastes in music, unlike my political and social views, are neither open-ended nor subject to debate. I like what I like, since in the final analysis the impact of music is visceral. Let me repeat that last point one more time so that you and all the other slow-witted readers can grasp it once and for all. I don't give a flying fuck whether you or anyone else approves of my musical tastes. The disapproval of authority figures didn't stop me from listening to belligerent rock n'roll when I was a lad, and the disapproval of some self-righteous punk rocker half my age isn't going to stop me from enjoying it now. It's really that simple. So go right ahead and puke, Ian—it's totally punk. Just don't do it near me.

In this connection, I'd like to say "bravo" to my fellow "rock n'roll purist", Tim. He explained exactly why shit that doesn't rock should not be covered in this magazine in his response to Jeff Bludgeon. Tim and I may well be in the minority in this respect (though Bruce, Brian, and Michelle might covertly support us, taste-wise), since a lot of the younger "shitworkers" wouldn't know or appreciate something that rocked if it bit them on the ass. But there's a confrontation brewing, and I feel that us rock n'rollers are about to take the offensive and reclaim the magazine for the purer stuff. There's so much crap coming out on "alternative" labels these days that the situation has gotten totally out of control. It should be pointed out that MRR did not cover artsy post-punk—with some rare exceptions—in the past, and there's no reason why we should be covering artsy neo-post-punk now just because its purveyors have cranked up their guitars. Everyone has a right to their own distinctive musical taste, but not all genres should be included in this magazine. For example, I myself would like to see some rockin' metal stuff get covered herein, but I know that this conflicts in certain important ways with the ethos of the magazine. I am of course free to recommend metal records in my column, which I sometimes do, but I accept the fact that no metal releases are going to get reviewed in the review section—unless they are on underground labels, aren't stereotypically metal, and are brought in through the back door by Walter or Chris Dodge (in the guise of grind- or crustcore, etc.). I therefore suggest that those staffers who like all these new guitar-

heavy, art-and jazz-damaged releases should accept the fact that they have no place in this magazine either (except within columns or other, more personalized locales, such as Top Ten lists). Now as before we should be focussing our attention, musically-speaking, on the "pure essence" of garage or punk rock. Fuck all this non-rockin' "alternative" junk that tries to masquerade as punk or rock n'roll. (See, I warned you that I wasn't tolerant and open-minded when it came to musical taste. But then most of you already realized that, didn't you?)

Finally, I'd like to thank Mark Andersen and everyone else at the Positive Force house in D.C. for putting me—a "negative force" if there ever was one—up for a few days over the holidays. Mark deserves special thanks for picking me up at the airport, giving me a brief tour of the D.C. area, taking me to Yesterday And Today, and engaging in political discussions about various contentious issues. Just think, I was actually staying in the same house where members of Riot Grrrl meet once a week (though a wary distance was wisely maintained between us). The mind truly boggles! Plus, while in Washington I saw a way cool museum exhibit on American military history, which included historic uniforms and arms, scale-model replicas of warships, etc. The only disappointing aspects of my trip to the nation's capital, which I took for professional reasons, were that I missed Vic Bondi at the American Historical Association convention, I didn't get a chance to have a heart-to-heart talk with Ian (though I did visit Dischord house and talk with Cynthia a bit), and I had to return home before seeing a scheduled New Years' Eve gig with TESCO VEE'S HATE POLICE. What a fucking bummer, maaaaan! I guess it all worked out in the end, though, since me, Bruce, and Christeen got wasted and went to see the LAZY COWGIRLS in San Francisco. The very next day the Michigan Wolverines avenged themselves against Washington in the Rose Bowl, which started my whole damn year off on the right foot. I only hope the rest of the year is so satisfying.

FOR THOSE ABOUT TO PUNK OUT, I SALUTE YOU

The single of the month this time around is the ZEROS' "Bottoms Up" 45. Yup, that's right, I'm talking about the original Chicano punk band, not some new group stupid enough to adopt the same name. The A-side is a hook-laden punk rock blast with real head-banging potential, but I think I like the flip even better, since it has an irresistably catchy chorus. Great songs, both of which deal with relevant subjects like drinking, getting old, etc. I picked up a cool record in D.C. by a "fuck band" called the HIGH-ROLLERS, which includes former PAGANS' singer Mike Hudson and some other weirdos. Not only that, the record is sort of dedicated to Stiv Bators, and contains an old ELECTRIC EELS' song and a bizarre tribute called "Bye Bye Stiv". Both tracks are ultra trebly and primitive, so if that's what you like look out for this one. And speaking of trebly and primitive, check out the 45 by SKULL CONTROL, which consists of former members of the CONTROLLERS and SKULLS, two great late 70s L.A. punk bands. Kidd Spike has always been one of the most underrated of all punk guitarists, and here his trademark powerchords provide enough drive to propel anthemic retardo-rockers whose impact is otherwise limited by a bad live recording. Look for an upcoming studio album to redress that problem. Then there's the SICK AND WRONG EP on SubPop. This "group" showcases punk chord progressions, a real obnoxious attitude, and humorous "dumb" lyrics, but its appeal is unfortunately diminished by an overly wimpy guitar sound. Where's that Seattle grunge when you need it? Last but not least are a couple of new releases on the Ultra Under label. JEFF DAHL has a new three-song EP called **Lisa's World**. The title song has all the characteristics that one hopes for in a DAHL record, including snotty vocals, a great hook, and trebly dual guitars. Great stuff. The flip contains two covers, one of which works (the ADVERTS' "One Chord Wonders") and one of which doesn't seem suited for the trademark DAHL treatment (CRAZY HORSE's "Cinnamon Girl"). The DIZBUSTERS weigh in with two cool cuts, a total RADIO BIRDMANish Aussie-style crunch rocker ("Carnal Action Coil") which gets me boppin', and a slower, more atmospheric snot-nosed 60s punker ("Lonely Child") that makes my lip curl into a sneer and reminds me of the MIRACLE WORKERS. Phew! Finally, last month I described the B-side of the great THANKLESS DOGS 45 as "DOLLSish", but I meant to say "HEARTBREAKERSish" since it has that haunting, bittersweet dimension more characteristic of THUNDERS' later songs. In any event, the record is an understated classic which you need to play two or three times before its true stature becomes fully evident. Then you'll be well and truly hooked. Take my word for it.

If you want your rockin' or punked out record reviewed in this column, don't forget to send an extra copy c/o me to **MRR**. If they rock my world, I won't fail to rave about them.

P.S.—In the list of **MRR** staffers that I regularly encounter rocking out at good punk gigs, I neglected to mention Jon Von, a regular fixture on such occasions.

SUZANNE BARTCHY

GODDAMN™ RESPECT

Before I plunge into my dangerously exiting, anxiously awaited revelations this month, I want to mention to Jamie Davis that I didn't deserve all his energy and attention in the letter of 117 for one simple reason. I wasn't my column you were quoting, it was Beth Johnson's. Perhaps this column will provide some much needed "fear and suspision"...

So in keeping with the three pronged attack this issue by Katy, Lily and myself to be the representative female columnist, I'll throw this question out to you - why do people have children? Well if you're pondering the concept of ever being prepared to have children, you're more qualified already to be parent than the average bloke.

Above and beyond those who don't have access to birth control (including knowledge of) that just decide to go ahead and have the kid,: what are the main reasons people say they have kids? According to 6 major "studies", the top 4 reasons are: 1.) religious reasons 2.) the desire for immortality / the desire to be loved 3.) economic and 4.) the influence of social pressure. Huh? Sounds like we shouldn't delude ourselves into thinking that the majority of people have kids because they love them, and want to give of themselves to bring up healthy young people. More common reasons I've heard from punk's include "I want to settle down, and this will force me to do it", to "It would be cool to give it a mohawk". Yeah, that's the way it should be, having kid(s) to fix some problem with yourself. Granted, this isn't everyone's view, but probably a different mindset can be arrived at after much questioning of the traditional views on childbirth.

Let's face it, voluntary childlessness is considered abnormal. At my fulfilling and inspiring collector's (send money or we'll break your legs) job, I recall a conversation with 3 female co-workers: two were talking about their children (they're only in their 20's!!!) and I throw in my two cents, watered down enough not to offend anyone, by saying, "Well, that's cool that you decided to have children, but I think for myself, that I never want to have kids, and if I do, I'll adopt..."

"You'll change your mind, you wait and see..."

"That's unnatural..."

"Well what else are you going to do with your life?"

Clearly I had stepped on some toes. My decision to remain childless has never waivered. I want to see all sides of this thing, to present a reasonalbe, well-rounded, fact-based arguement (maybe too much so) that it's not necessarily inevitable that women have children, but the truth is I have pretty extreme view of the whole mess.

When I got pregnant in 1991, I was pissed, not that I had been stupid, but by the mere fact that I was capable of having a parasite taking over my body, ruling it's every response. It was the most alienated time of my life. I think it's disguising that I have that capacity, but I'll have to deal with that until I can get some more permanent birth control (snip, snip). I've always been abhorred by the idea of pregnancy and motherhood. So much for intinct, but more on that later.

So if I can grow up thinking I'm weird for aspiring to lead my own life (selfish...ha, quite the opposite), then social influence has clearly overstepped it's bounds. believe it or not, I can see the good side of social pressure and don't consider myself paranoid about conspiracy. Social pressure usually has a

practical self-preserving motive buried underneath the decades of political meaning. Social pressure is what makes everything run smoothly, whether it's repressive or not. It's what makes people get up and take a shower every other day instead of every other week. While it serves the practical purpose of insuring we don't get staff infections, it;s excessive.

So yes, the social pressure to multiply has the practical purpose of making sure we continue the species. Gee, that sounds like a burst of pure genius - we need more people on this planet, yeah, why didn't I think of that.

The first time I ever came in contact with anyone having the same conviction on the subject was while reading *Angry Women*. Quoted from Diamanda Galas's interview:

"I'm hostile to the act of childbirth. I've always found the concept to be a morbid one at best - something nostalgic that a West Coast "return to nature" cult wuld enspouse. I'm hostile to the idea of being a medium for this capitalist enterprise of childbearing that's its all about male ego recognizing itself in the next generation. I exsist outside of that sort of pedestrian enterprise - so demeaning to women. So on 1985 I had my tubes tied.

New breeding makes no sense at all. There's already too many kids around, you can adopt one. What about protecting the unfortunate children who already exsist on this planet?

I suppose that if women insist on having children, she can do it (yawns), but I don't want to watch it! I've watched abortions, and that was interesting, but I'm not going to watch children, I find it offensive."

I was showing it to everyone I knew, annoyingly exclaiming, "Look, this is how it is!"

I know however many times I say my that major point is that people don't have children for the right reasons, they don't *think* about it enough, I'm going to be called a fascist. I'm not saying there should never be another child born, I'm saying this is a big fucking deal that anyone can and is a parent no matter how psychotic they are. There is something wrong with blindly accepting rampant reproduction, and calling into question those who choose not to have children. Especially annoying is never questioning a women with why she wants to give birth, afraid that it would be a breach of a women's right to her own body. We're not talking a ban on birth pending a court hearing, but placing the proper importance on this awesome endeavor. Often, if I'm lucky enough to find someone who agrees the idea of having children is not taken seriously, they'll usually tack on a resounding, "But if a woman really wants to, who am I to question her?" Yeah, and if a guy wants to join the armed services to "defend and protect" the U.S., then who am I to say there is more then a little social pressure which may have this guy's head up his ass. Or it's quite possible that the current sensitivity in politics makes it impossible to argue with bullshit when it rears it head: "You wouldn't understand anyway, you're a man...".

I put stock in the dark side of human behavior prevailing when it comes to most people's decision to have children. One fond memory of just how much thought is put into having kids was in regards to my 1991 pregnancy, I was fighting with my then boyfriend about the pending abortion.

"Why don't you just have it and give it to me?", and, "Well, why not just go on welfare, it's not like most people plan it, it just happens." Yeah, I'm a fucking bread basket, I have nothing better to do with my time than romanticize childbirth. But he's right, the majority of women don't have children because they love them. So leaving out that percentage that have children for the right reasons, what kinds of people are most likely to have children? They include those least likey to find satisfaction in life via their own resources. To get real psychoanalytical, the central consideration is one of power, or lack thereof, for both men and women who want to have children for their own purposes. My theory is that women who feels powerless is especially likely to succumb to the bandishments of our nationwide fertility cult, and is especially likely to welcome a baby over whom she can exercize control. HARSH? That's not all, parents require the sense of importance given them when the children acknowledge the central role they play in their lives by reflecting back to them the introjection of parental values. Alright, I'll stop with the pschology, but the point is it's a twisted way of feeding the ego. They look like you, they depend on you, they have to love you. If not, why not adopt?

Anyone can be a parent, with no training, even though it's the longest and most important job anyone can have. If you think you have what it takes, mentally, emotionally, fiancially, go the fuck ahead, that's more than most people do.

Even people who express the motivation is the desire for the opportunity to guide, help, and nuture young people, these sentiments may merely be parroting and romanticizing socail phrases, while the less lofty motives are actually operating.

Although I could write a whole other column about whether or not instinct is the reason people breed, I want to bring it up briefly because it's one of the biggest reasons people give for no being able to help themselves (or their supposed children). First it implies that women who have abortions are abnormal. Abortions are so historically widespread throughout all cultures, for so many different reasons, that I think it suffiencient-ly proves that the instinct theory is bullshit. Do you think it is our "capitalistic society" that has produced women wanting abortions? It's impossible even to construct an imaginary system in which no woman would ever want to abort. And infancide is in every society as well.

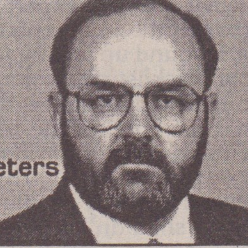
How rad is queer culture??? Generally, it questions the need/desire for children. I think the term breeder (hetro couples) was originated here. My friend Lali has referred to herself as the "token breeder" when hanging out with her queer friends. Not to say that she has any plans to have kids, but it was hella funny.

Childless women are my heroes. Even though I appreciate the intense labor women go through in having children, and the strength they must have to enduring pregnancy and the economic restraints they go under, it is women who rise above the conditioning. Those who curtail the messages of "have children" or you are worthless. The status of women who have children further confuses the whole thing. They are highly esteemed and protected. I don't want to be protected. I'll take that upon myself, thank you. Can you be satisfied with a life of protective custody status?

Well, I've been wanting to get the final stage of my decision not to have children go through. I just got health coverage at work and am looking into "voluntary family planning", in other words, getting sterilized. Stay tuned ot see if they'll give me what I've known I've wanted for 5 years, at the age of 20...

No good shows lately, fucking depressing.

CURRENTLY FUCKED



Sam McPheeters

War! Famine! Bubonic plague! The moon vaults off its axis and plows into the Earth!!

Maybe Only A Headache: the three-week sell-out of Vermiform records. This last December, we took a stab at distribution through Dutch East India, the Long Island based record society descended from the 17th century spice and tea trading outfit of the same name. In the process of negotiating we also agreed to press a slew of vinyl and CDs of the forthcoming Born Against 10" lp with the help of a D.E.I. company load, to be repaid by us through merchandise. While these days more than ever I feel like I don't want to make my personal or business decisions public, it's only fair to respond to various rumors and let everyone in on both why we were interested in the first place, and why we eventually decided not to work with them.

The "deal" seemed not only fair but extremely ethical - the Born Against records would've gotten to hundreds of stores for a reasonable price ($4 wholesale), the CD's would've averaged $12-$15 in stores (and would've contained both our lp's and our ep... which cost $15 in vinyl formats) and would've been free of bar codes, shrink wrap or Dutch East logos. There weren't any contracts to sign. Best of all, Kent McClard (PO Box 680 Goleta, CA. 93116 USA) would continue to distribute our records to anyone on the planet with access to money and an envelope for our normal wholesale rate... $3.50 an LP. Kent, as many of you may have already picked up, is anal about the ethics of independent music, so the idea was that he would provide some sort of business balance. Since

we'd already made a good faith stab at establishing our own in-house distribution system (letters sent to 925 American & European stores, 11 responses), it seemed logical to try for some outside help. When the "deal" finally fell through, it was because of logistics, not ethics - there simply wasn't any way we could get our product to them in the amounts they apparently needed without signing a contract for a full press and distribute ("P&D") deal, and even then some of the amounts would have worked to our disadvantage. (the Born Against lp agreement, in particular, would've left us with a lot less CD's than we needed). Who knows? Things change and someday in the distant future we may still be able to work things (read; just straight distribution) out on satisfactory terms.

Throughout all of this, I expected some kind of backlash against Vermiform, something which I thought could be dispelled with the facts, whys & wherefores of the situation. What I didn't expect was how frustrating or silly the arguments would get. Fr'example, I wound up talking for an hour with Ryan of Blacklist mailorder, someone whose opinion I hold in high regard, only to find out that his bottom line was simply "Dutch East and Vermiform don't go together in the same sentence." This tact was repeated several times by people I respect - the idea that we shouldn't do it just because it doesn't *sound* right. Someone wanted to know why we didn't go through Mordam, an obvious choice of large distributor for us to approach (we came close to asking twice), were it not for two simple problems: 1) Mordam's distribution is exclusive (we wouldn't be able to deal direct, via Kent, with anyone) , and 2) they work through Caroline and Important (each equally on the low end of a household shit list, both for their extreme scumbaggery in the business world and for the low caliber of human being they employ). Nothing against Mordam on a personal level, in fact just the opposite - Mordam was the original inspiration for what we wanted to do with our distribution. It's just that they weren't right for us, and I would've felt real uncomfortable and arrogant even approaching them with a preset list of demands.

Meanwhile, Dutch East was offering us non-exclusive terms and a Caroline/Important free distribution network (although their motives weren't entirely pure... Important & Caroline are direct competitors). So what's the difference between Caroline, Important and Dutch East? Simple - Caroline and Important are owned by a shadowy web of Virgin records, weapon contractors Thorn/EMI, and SONY. Dutch East is owned by a middle aged man named Barry... who we met and talked terms with. And whereas most large distributors are unapproachable about setting cool wholesale rates, D.E.I. were all ears about what we thought was reasonable. If it had turned out that they'd been lying to us, we simply would've stopped working with them.

Granted, part of this whole problem rests on a certain clash of philosophies - the dilemma of whether or not it's ok to have more stores sell your records knowing that a certain percentage of those stores are going to jack up the prices after they get the records, regardless of what the distributor charges. Up until last year I felt strongly that there's a certain responsibility that goes along with running a record label, a responsibility to make sure that each and every product gets into someone's hands for the exact right price, not a penny more. Nowadays I've lightened up some - as long as you've made it as clear as possible that the records are available through you for a fair, punk price (which we'd done) I don't see much of a problem. Not everyone feels this way, which is fine with me. People disagree. What isn't fine with me is getting shit from outsiders that we haven't been vigilant enough about each and every store's prices. Case in point; Vinyl Ink, of Silver Spring, MD, was visited on at least 4 different occasions by 4 different ambassadors of Vermiform to complain about needless price inflation. The last visit came after someone found them charging $5 for the 2nd pressing of the Born Against 7"... indistinguishable from the first except for the different grade of paper used for the cover! But if you multiply this times 20, or 50, or 500 stores then you begin to see what a nightmare it becomes trying to police everyone. It's easier to just advertise that you yourself sell the stuff for a "correct" price and leave the stores to do what stores do. If we had figured out a way to make the Dutch East "deal" work, I would've considered it a triumph of DIY ethics, simply because we'd be getting product out to both the uncaring stores and the thoughtful individuals who sell things at shows, all for good prices. "Look," I said to Ryan of Blacklist across 3,000 miles of fiber optics, "Dischord deals with much larger distributors, and they receive outside funding, and yet everyone holds them up as the pillars of moral fortitude. What we're doing is MORE ethical, and yet we're selling out because we once promised to do everything ourselves? What does it mean??"

And how about this one; "Dutch East is just like Important or Caroline or Cargo or Warner Brothers because they all hire people to work for them who don't know or care about your music and want nothing more than to make money off you." Maybe - (the few people at D.E.I. I dealt with seemed bright and witty, although that's the same thing Warzone said when they signed to Caroline, so I know it doesn't always mean too much) but so do most of the record store owners and the record manufacturers and the people who work in the factories making the record equipment and the vinyl farmers and all the androids working at the local power plant... they all have a hand in the record and yet they all don't care jack shit about the music or the message. Same thing for most of the owners of the clubs we play and probably all of the gas station attendants who pump the fuel into our van to get us to the next state. That's how life works. Sure, there's degrees of virtue and shades of shit, but where exactly should the line be drawn? This is sort of like the old debate over Fugazi using sleazy, unethical promoters to set up cool, ethical shows... the pro/con arguments could go on forever and they'd never get any more interesting than bible scholars arguing over whether or not Jesus owned his own clothes - it's boring and only relevant in the tiniest, most meaningless way.

The funny bit, the footstomping, sidesplitting, laff riot punchline, is that Born Against has been responsible, at least in part, for fostering this attitude of droolingly oblivious adherence to "DIY", so I guess this is nothing more than the chickens coming home to roost. We said "big business sucks" in a slew of fanzines, and now we must pay the price for our deceit... even though it turns out to be completely consistent with every stupid little thing we've ever uttered about punk ethics and blah blah blah...

Believe me, I'm about as much into writing this little explainer as you probably are reading it, especially because I don't want to come off as some sort of Dutch East apologist. But I still think these things are important. We here at Vermiform aren't idiots, and it kind of sucked to see so many pals and associates jumping to that conclusion, taking this "deal" as the golden confirmation of hypocrisy, the burning bush of sellout. Lesson: There's more than one way to do things responsibly, and if you think otherwise then fuck you. So now we distribute records strictly through Kent, who resells them to everyone else. Completely correct and absolutely non-controversal. Imagine the uproar when Flipside reports his secret funding from the Contras.

That's that. If anyone has anything of an unusual or profound nature to say on this subject, feel free to write. But if it's the same old crap, bitching and moaning that I've betrayed some ethic I've just wasted a lot of wood and ink to painstakingly explain I've upheld, that forget about a response. It'll go right in the fucken toilet... no joke, friend. Sam/Born Against/PO Box 1145/Cooper Station/NYC/10276/USA

My parents just got a large, expensive, awkward apparatus that allows them to walk, step and jog in place. At last, with the help of this piece of breakthrough technology, they are capable of jogging in place in front of the TV while munching on a donut and sipping a diet shake. Joy has returned to the Gervasi home, and those nagging feelings of guilt have gone. Now, after just a brief bit of stepping on the Fit For Life they can slump down on the couch all night, scratching and eating and never having to

feel a twinge of that pesky "Gosh, maybe I should do something to get into shape" feeling people of their age are often subject to.

The acquisition of such a fine piece of craftsman$hip poses two questions: 1) Why leave the house to walk or jog (or even jog in place in your own house) when a scientifically balanced, mathematically modulated, computerized, LED display sporting, piece of Parts Assembled in Taiwan plastic can tell you your body temperature, amount of calories burned thusfar, heart rate, blood pressure and what time "Murder She Wrote" is on? 2) What does this have to do with Punk Rock?

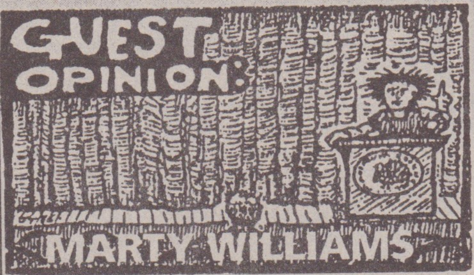
Well, a lot, kinda. My parents grew up in the '50s and '60s, and while many people their age went on to be hippies, they were straightforward and conservative then, and remained that way for the rest of their lives. No one could ever say my parents sold out because they have remained consistent since Dad went off to Vietnam and proudly killed 56 people (confirmed) and Mom learned to be a perfect housewife—-I mean homemaker—-and typist. They stuck by The Establishment while those commie pinkos burned flags, smoked pot and protested in the streets. The parents of most people my age (21) were hippies of some degree back then, and now they are just the same as my parents. Again, what does this have to do with the almighty Punk Rock?

Right now you may be a rebel set on destroying society or at least being a Threat By Example by openly opposing meat consumption, war, homophobia, sexism, racism, ageism and a host of other nasty isms. Right now you may also be wholly supported by the Mom and Dad whose bourgeois attitudes and lifestyles you have set yourself on destroying. Mykel Board says in his band ARTLESS, "When you're my age you'll be selling insurance." What would you rather do when you're forty-something: be selling insurance or singing in a punk band in front of a bunch of teen-age punk kids? Me, I'm not so sure.

Ask yourself, "What will I be doing in twenty years?" Does your response (or lack of one) scare you? It sure scares me. Now is the time to really focus on your sense of morals (yes, those things that society inflicts upon us and all good punks are supposed to reject) and values ("Family values?" asks the Republican inside us all. "No, *personal values*," responds the punk.). Try to study and create your own values that are flexible enough to accept growth, but strong enough to withstand cynicism and the onslaught of age. Does it scare you to realize how much like your parents you really are? Remember, you've had their sense of morality and their values imposed upon you since birth (the same way you would impose "radical"/ libertarian views upon a child if you ever "sold out" and had one), and all the hardcore records and fanzines in the universe can't erase that programming.

Remember all those bands that meant so much to you; you know, the ones that proclaimed that they would be "True Till Death", "Young Until They Die", "Straight For Life" and told you not to forget "The Struggle" or "The Streets"? What are they doing now? Most likely they're burned out, drugged up and either signed to Relativity or working at the ball bearing factory in their hometown. This could be you. When parental support runs out, you've got to put your education, values and, indeed, your upbringing to the test. So unless you want to be like all the other losers, now is the time to see what you really feel about careers, marriage, and family. Are those opinions sincerely your own or just cardboard facades you've erected because that is the "Punk Opinion" on the subject. Are your values any different from your parents', and can the values you currently hold provide the foundation upon which to build a lifestyle for life?

If it isn't, today's consumption of 7" records may be tomorrow's consumption of The Amazing In Your Home Walker, Jogger and Stepper.



As an anti-racist Black male (now incarceMted in a racist Illinois state prison), rve recently researched yet another nefarious racist plot the government has hatched to suppress us minorities in the guise of "public health." Many top government sociologists and criminologists are now considering urban crime a social disease, like AIDS or cancer. which should be medically treated as such. These fascists also believe that criminal behavior has a genetic biochemical origin.

In February of last year, the highest ranking government psychiatrist, Dr. Fred Goodwin, of the National Institute of Mental Health, compared the inner city to a jungle and said that the people who lived there have regressed to an earlier stage of evolution. He specifically compared us (young Black males) to Rhesus research monkeys who only want to 'kill each other, have sex and reproduce. His obviously racist remarks were part of the rhetoric used to justify urban crime as having a genetic basis. The newest program now receiving multi-million dollar funding by the public health and law enforcement communities. advocating this fascist bullshit cslled the 'Violence Initiative Plan.' It is a racist biomedical program for social control run by federal mental health establishments.

The violence initiative plans to use biological and genetic markers to identify potentially violent "high impact inner city'" children as early as age five. That most of these children will be Black is well understood. "Treatment" will consist of behavior modification in the family, special "day camps," the use of psychopharmaceutical drugs, and in special cases psychosurgery, or brain mutilation. This program totally rejects any focus on social or economic issues influencing crime, but maintains people with alleged "brain disorders" commit violent crimes. This type of thinking is deeply entrenched in the federal health establishment and won't be easily eradicated

The first reports on this program came just days after the Rodney King verdict and L.A. Uprising, This could become a major political scheme for distracting Americans from the true causes of pain and unrest among racial minorities and urban poor. We see it as just another racist program for the suppression and destruction of Black people. Much of their "research" focuses on the highly theoretical role of the brain chemical serotonin in violence. This corresponds with current financial interests of the pharmaceutical industry, who stand to get filthy rich if their drugs are employed in this rwar on violence." This program is a recent example of a racist viewpoint that has been always present in this country. Through American history during times of social conflict, in the U.S. and Europe have tried to justify their social ills by blaming the victims of economic strife -in this case young Black men, declaring us genetically and biologically inferior. These claims have been made for several hundred years now despite an utter lack of evidence. The claims survive disproof cause they are fundamentally political rather than scientific

It now well known that Nazi Germany provided the largest experiment in the use of biomedical theory and practice for social control. Hitler's first legislation was aimed at the sterilization of people diagnosed as mentally ill Eventually, scientifically and bureaucratically organized programs exterminated most of Germany's mental patients before the Holocaust began. This "Euthanasia" project became the wedge for the larger exterminations.

While this violence initiative program will not soon lead to mass sterilizations or medical murder, it will surely lead to vast encroachments on individual freedoms to widespread psychiatric abuse, and to a great increase in racial prejudice disguised as public health. Personally, as a Black man, this shit is somewhat scary. Politically, it would further distract society from the root causes of increasing violence in America. The fault lies not in our biochemistry and genes, (are we somehow sub-human because of the color of our skins?) But, in America's failure to deal with its most pressing problems.

The violence initiative represents one of the most threatening mental health activities in the past several decades. It poses a special menace to the Black community, but ultimately endangers all Americans. We also anticipate that some of the more threatening details have not yet been disclosed.

For any additional information, questions, comments, feedback, etc., please write to: Marty Williams / Reg. No. B-32041 / Danville Correctional Center / PO Box 4002 / Danville, IL 61834-4001.

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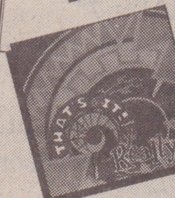

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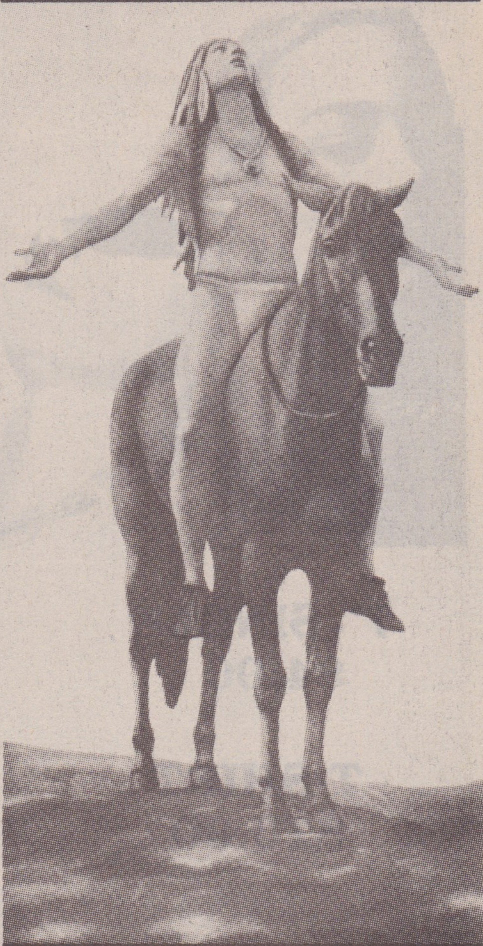

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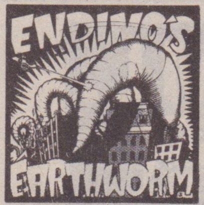

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we have nice new stuff this month send stamp for catatlog

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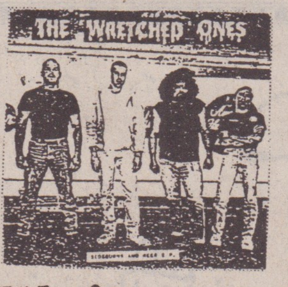

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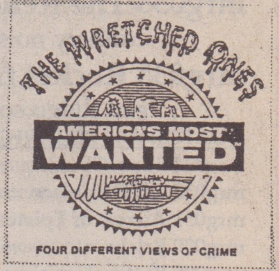

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WHATS THE SCOOP? By: Dave Seifert

This month's question:

HOW DO YOU FEEL ABOUT PUNK ROCK BANDS SIGNING TO MAJOR LABELS?

STEVE, 26, Timbuktu

"It's fine, as long as they spend their money on useful things like puppies, guns, veal, and fine sports cars."

RAUL J. REYES, 21, San Antonio, TX

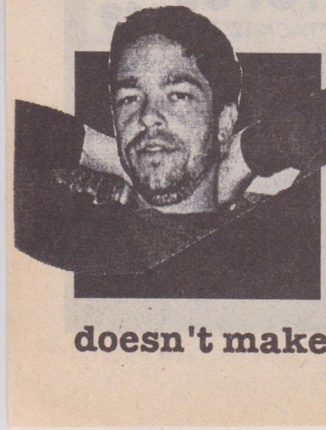
"I think all punk bands should sign to majors so they can destroy it from the inside. Because we can't all be fanzine editors, we have to cash in somehow."

IRAYA ROBLES, 22, San Francisco, CA

"Obviously, the major labels are just a bigger arm of the corporate structure that's trying to assimilate grassroots and populist, anti-authoritarian culture at several different levels. If punk rock is to continue being meaningful, whatever punk rock means, I prefer the phrase 'indie-pop', I would say don't sign with major labels, and create your own, and help keep this fabulous culture alive, maaan."

ANNETTE, 20, Sydney, Australia

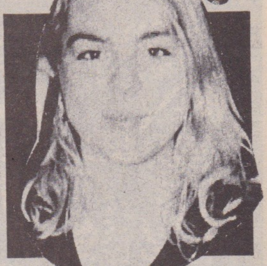
"If I like the band, I'll listen to them regardless of the label, but I think it really sucks when small labels have done heaps for bands and then they just up and leave them for a major label."



CHURCH, 29, New York, NY

"It seems like an old question that's been around for a long time. I'd say 'Why not?' As long as whatever band it is remains intact, as long as they stay true to their cause. When they start to change and deviate from what the plan is, and their sound changes as a result of the major label, then it doesn't make any sense."

WHATS THE SCOOP?



DENISE, 25, San Francisco,
"I suppose everybody needs to earn a living, but I think that the band loses a certain amount of integrity as soon as they sign up to a major label. They lose some respect."

GARY FLUSH, 27, New Wave
"They're stupid. If you can't do what you want, and do it yourself, what's the point? I don't see any rewards for being on a major label. It seems like it's all more trouble than it's worth. Once you're on a label, you're just not punk anymore."

JACQUELINE, 22, Nevada City, CA
"There aren't any good punk rock bands that have signed to major labels, so just don't worry about it."

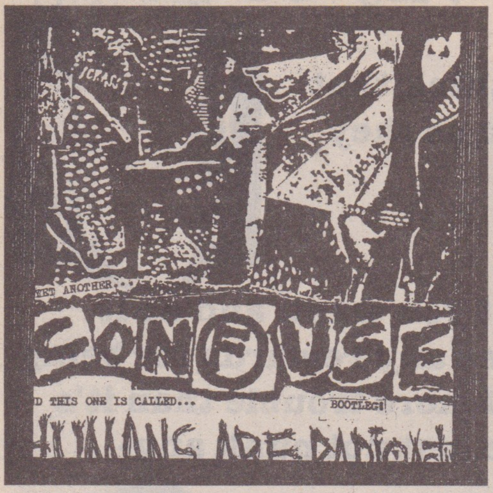
LALI DONOVAN, 23, San Francisco, CA
"I find it atrocious. I think that it sort of signals the end of the so-called punk rock movement. It's dismal and it's hypocritical. It's like the return of 70s arena, cock-rock. It goes against everything I believe in."

ANTHONY, 23, Cave Junction, OR
"It would have to be a major label that was letting them do what they wanted. If they don't have that control, the record company's telling them what to play and what not to play, that's not good music--that's corporate rock."

TERRY TRASH MURDERER, 26, 'back east'
"I think those bands aren't really fucked, but they're not worth me listening to because if they get that far, they ain't punk.

JOHN, Los Angeles, CA
"So-called punk bands that sign to big labels aren't really punk bands because they're letting themselves be taken in. I think they're just going for the money, for glory, more occupied with being pretty boys than they are with trying to get a message across."

By Brian



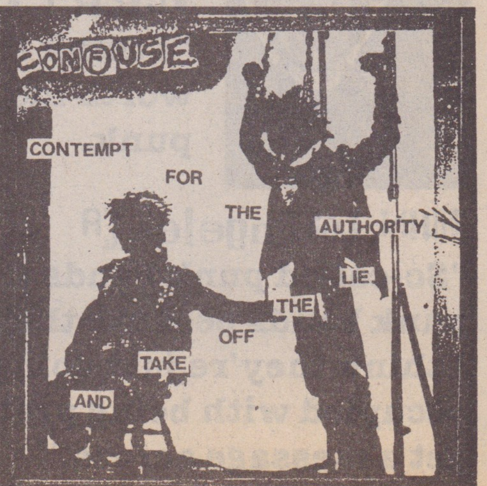
Konnichiwa! This is Brian on the Japanese scene. Let's begin. The first band we'll cover is Confuse. These guys are godlike, like a very noisy version of Chaos UK/Disorder. Their first release is the "Nuclear Addicts" flexi on Blue Jug records out in '84 on red vinyl and their best stuff! Next was the "Contempt for the Authority/ Take Off the Lie" 7" on Confuse Records. This is also a good record, but it's more clean sounding with weird effects on it. The next record was "Spending Loud Night" 7" recording done in '83, released in '87. Really fucking noisy to the point of sounding sloppy. This is back in print now on King World Records. The last Confuse vinyl release is the "Stupid Life" 12" ep, recorded in '89, released in '91. This is OK, but pretty slow and metal on some parts, also on King World Records. Also, they had a CD out called "Fight to the End of the World" on JAP records (a major indie label). Has all songs from "Nuclear Addicts" and "Contempt. . ." and 2 unreleased songs plus 3 comp. tracks. Onto bootlegs.

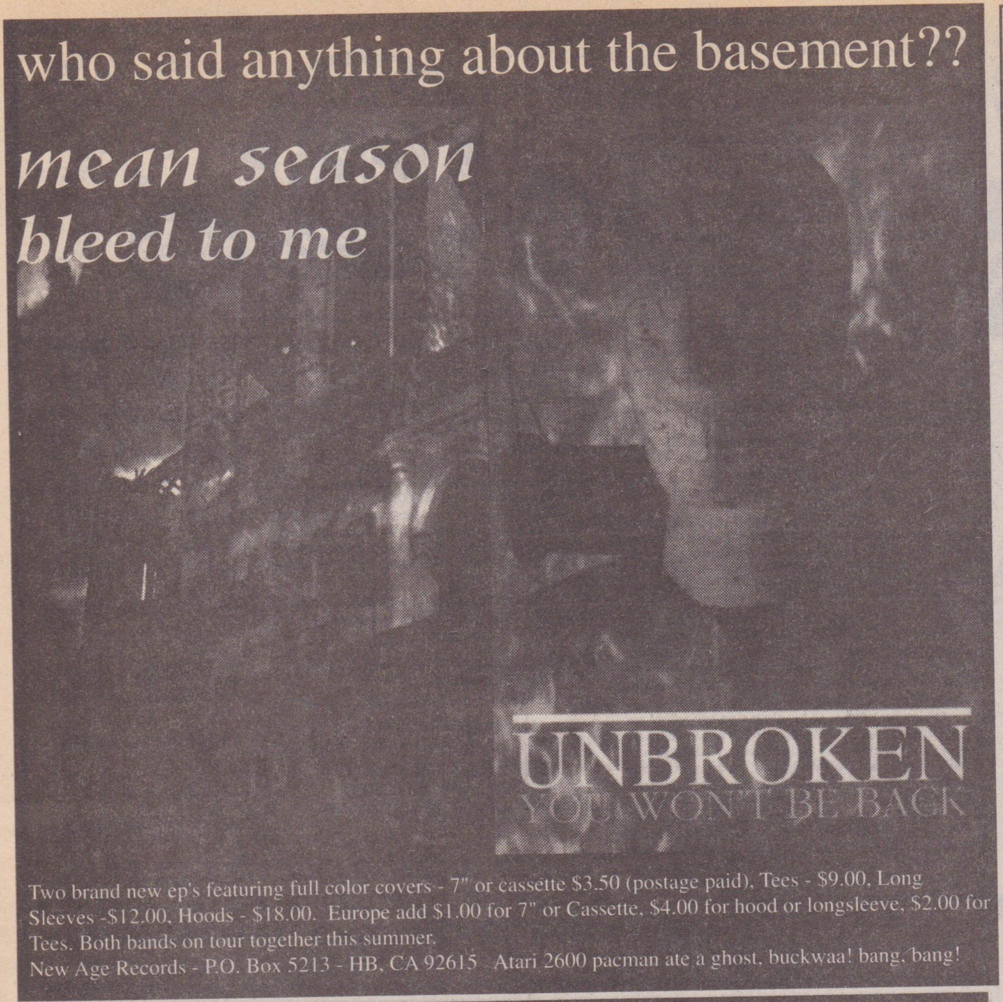
The first one is the "Atrocious Madness" 7", which has all songs from "Nuclear Addicts" plus 2 of the 3 comp. tracks from the CD. 300 made on red vinyl, put out by Carsten Tyman from W.Germany. Second boot is "Death to a God" 7", 6 demo tracks from the CD. This is my second favorite Confuse shit. Great noisy hardcore, on Revoltation Records in England. These 2 boots were re-released as a double 7" in an edition of 200, with bonus stickers and different colored vinyl. The last Confuse boot to date is the at this time not seen or heard, but on the way. It's a 3 song one sided 7" which has the 2 "unreleased" songs from the CD and the 3rd comp. track from the CD that's not on the "Atrocious Madness" boot. Supposedly only 100 were pressed, but you know bootleggers. No info on colored vinyl. Confuse also have 3 songs on an 8" compilation record called "Jisatsu Reberu" ("Suicide Rebel," I think).

Next I'll cover some just good fucking records like: Googol Plex - "Nail a Lie to the Counter!" 7" on Kagaimoso Records (Kagaimoso means something like "Damaging Delusion"). Fast as fuck, rough thrash, this kills! Cool red paper cover with gold and black ink printing, textured paper, too. Next I'll tell you about a good Tokyo band called Gil. They first did a flexi on their own label that is pretty straight forward hardcore. Their next record, also self-released, was a 7", "To us conflict is not important." I like this much more than the flexi, aggressive thrash power. They also have a CD out now that I don't got, and haven't heard. Next how about Kuro? This is old school thrash like Chaos UK, but fuckin' noisy. The first Kuro (means "black" for those keeping track) is the live flexi, kicks butt. Came out in 1983. Next is their best record, "Who the Helpless." This is a hard vinyl 8" (a truly cool format) and has 7 songs. Great, great, great! One song, "Selfish Cow," has been bootlegged on the compilation LP "Make War not Love" (also put out by Carsten Tyman like the 1st Confuse boot). The 8" came out on Blue Jug records. Last, Kuro is the 7" that I don't have so no label info, but it is way less ball crushing than other Kuro. Also they're is a bootleg (????) CD with all of the above plus live tracks. I say, maybe it's a bootleg even tho' I've never heard this because of the sound quality, it sounds like it's taken right off the records.

OK, I'm getting tired so last on Gai - "Extermination" flexi once again on Blue Jug Records. Like Disorder, but noisy as fuck again. This has been bootlegged along with Swankys - "Lifestyle" 7" in a double 7" pack. Gai turned into the Swankys later on.

OK, some info/corrections from the last article I wrote (see MRR#110 or #11, it was printed in both by accident). The Gism picture disc boot that came out also had a special edition of 20 with a bonus tape with box set format on white vinyl. I sent $12 to Carsten Tyman for the Gism picture disc &' and after 4 letters and 9 months I gave up trying to get that weasel to send me my fucking record. Traders beware!!! Also Lipcream - "Kill Ugly Pop" LP is on Captain Records not AA Records. More Japanese madness soon (and Swede/Finn). Write with info/ trade offers: Brian, PO Box 8511, Warwick, RI 02888.

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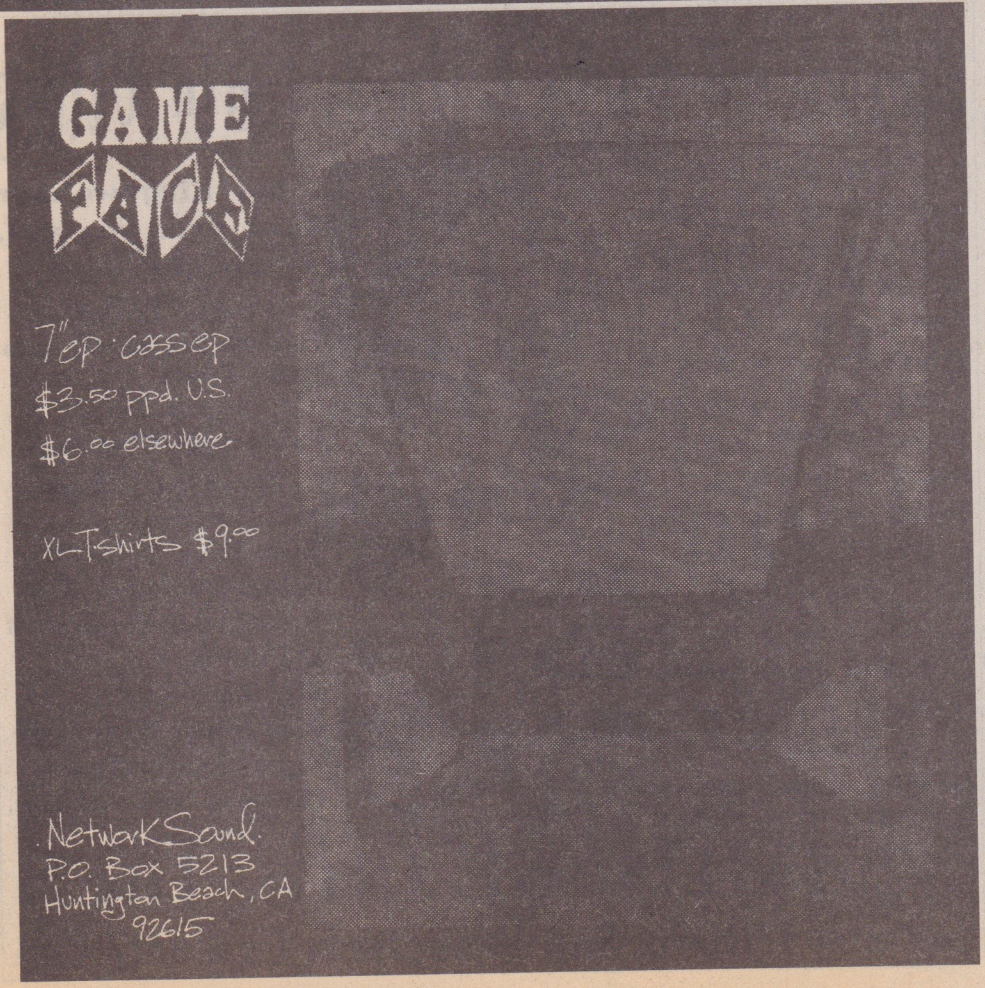
New Age Records - P.O. Box 5213 - HB, CA 92615 Atari 2600 pacman ate a ghost, buckwaa! bang, bang!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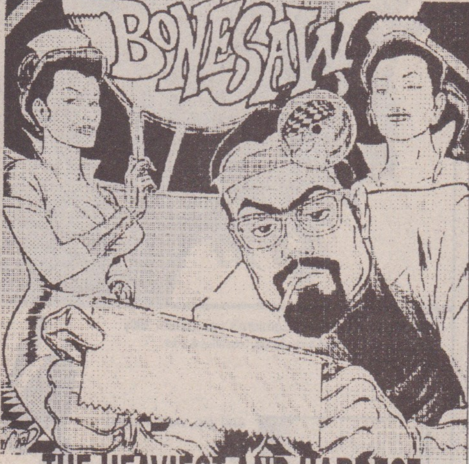

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The Legal Battle of Mumia Abu-Jamal

Mumia Abu-Jamal is an African American journalist and community activist currently on death row in Pennsylvania. In 1982, he was convicted for the murder of a Philadelphia police officer despite evidence that points to his innocence. Over the last decade, appellate courts have refused to recognize the racial and political biases that violated Mumia's human and constitutional rights and led to his conviction and sentence of death.

In October 1990, the U.S. Supreme Court denied both of Mumia's petitions for a rehearing on his sentence. A death warrant can be signed at anytime. Meanwhile, because he has refused to cut his dreadlocks, he is held in disciplinary custody. Family phone calls and access to TV and radio are denied. Books are censored. Like all Pennsylvania death row inmates, he is not allowed contact visits.

Mumia's case is all too typical of Philadelphia's "justice on the cheap." A court-appointed attorney was forced on him though he had chosen to represent himself. His attempts to have this ineffective lawyer removed were denied by the court. Eleven potential black jurors were struck without cause by the prosecution. Blatantly violating his 1st Amendment rights, presiding Judge Albert Sabo allowed the prosecution to use Mumia's membership as a youth in the Black Panther Party to argue for a death sentence. Further, Sabo denounced one of Mumia's character witnesses — renowned poet and Temple University English professor Sonya Sanchez — as a friend of cop-killers.

At the time of his arrest, Mumia was a prominent journalist in Philadelphia. The *Philadelphia Inquirer* recognized him as "an eloquent activist not afraid to raise his voice." In 1978, a police attack on the MOVE organization's Powelton Village commune left a police officer dead. Mumia's coverage of the subsequent trial and conviction of nine MOVE members —who received sentences of thirty to one hundred years — challenged the police's abusive use of force and the fairness of the trial. Then Mayor (and former police chief) Frank Rizzo made his contempt for Mumia's work very clear, publicly blaming "a new breed of advocacy journalism" for the violent clashes between MOVE and the police.

Having been denied all his direct state and federal appeals, the next stage of Mumia's legal battle will require much money and expertise. The first and most critical step is to conduct an exhaustive investigation. As the court granted Mumia only $150 for investigative preparation for his trial, this investigation must accomplish what should have been done ten years ago. A recent re-reading of the trial record suggests that the police and prosecution probably coached witnesses to finger Mumia. But concrete proof is needed. Eyewitnesses — many of whom had no addresses ten years ago — need to be located, depositions need to be taken, police records must be researched.

The investigation must not only be thorough, it must be done quickly. Time is running out! The fruits of this investigation will serve as the foundation for a petition for a new hearing. Even if this first petition is not granted, it will be the basis for subsequent appeals at both the state and federal level.

Equal Justice USA, a project of the Quixote Center, and Concerned Friends and Family of Mumia Abu-Jamal of Philadelphia have united in their work on Mumia's behalf to form the Mumia Abu-Jamal Defense Fund. A *joint legal fund* has been established at the Black United Fund (BUF) in Philadelphia. In February, renowned defense attorney Leonard Weinglass took on the case.

The total cost for the overall legal effort is likely to exceed $150,000. The up-front bill for the investigation and first appeal has been estimated at $67,000. The good news is that over $50,000 has already been raised, including $23,000 donated by solidarity groups in Germany. Across the country, groups have held/are planning educational/fundraising events on Mumia's behalf. Your financial and organizing support is critical!

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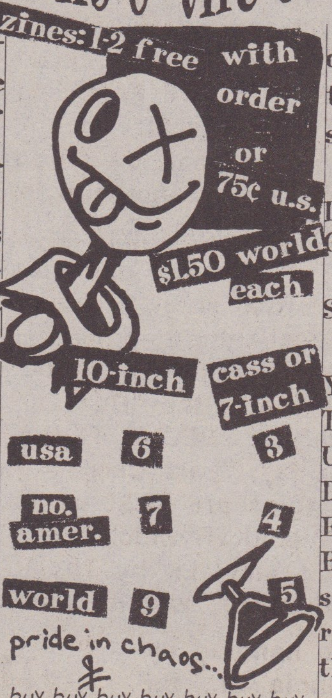

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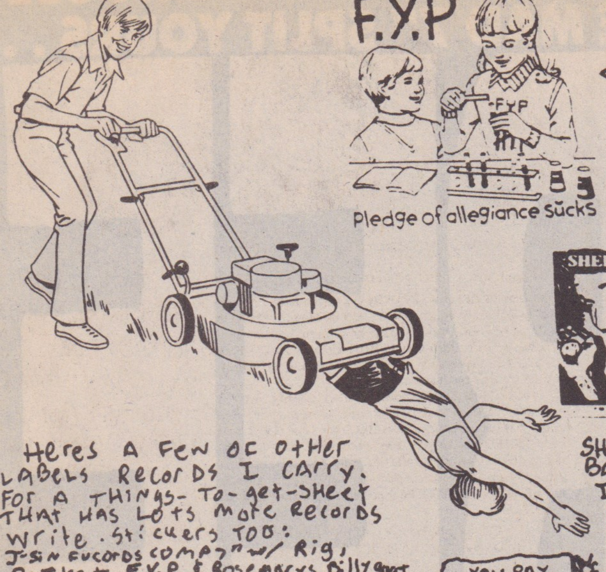

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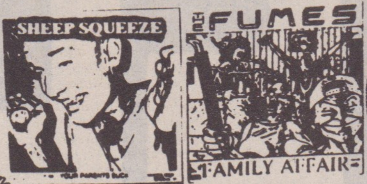

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If you want the JOLT 7" that got good reviews in MRR and Flipside you should order soon. If you're not familiar with them, they are an excellent pop-punk band from the Bay Area. It was a limited pressing of 1,000 and there aren't many left. Also available is the "Busy" 7" by JAWBREAKER, "Red, White and Blue" by SPECIAL FORCES, and 3 singles by PARASITES; "Paramania", "Last Caress", and "En Homage aux Beatles". The singles are $2.50 each. We also have the "Unfun" CD by JAWBREAKER which has 15 songs, and costs $7.80. We also have a vinyl LP by The DROOGIES from Germany entitled "Heaven", which costs $3.90.

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New G'ville band with a slighly off kilter sound some liken to a blender full of Samiam, Sonic Youth, and a dash of Rapeman, among other things. Contains ex- People's Court, That Guy Ray, and myself (so there goes my objectivity, huh?)

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NO IDEA #10
A blow-out issue featuring two 7"s for the price of one: Jawbreaker/ Samiam & Spoke/ Radon/ Gruel/ Bombshell. Will have interviews & stuff... I'm grumpy: it was supposed to be out already, humpf! (out August).

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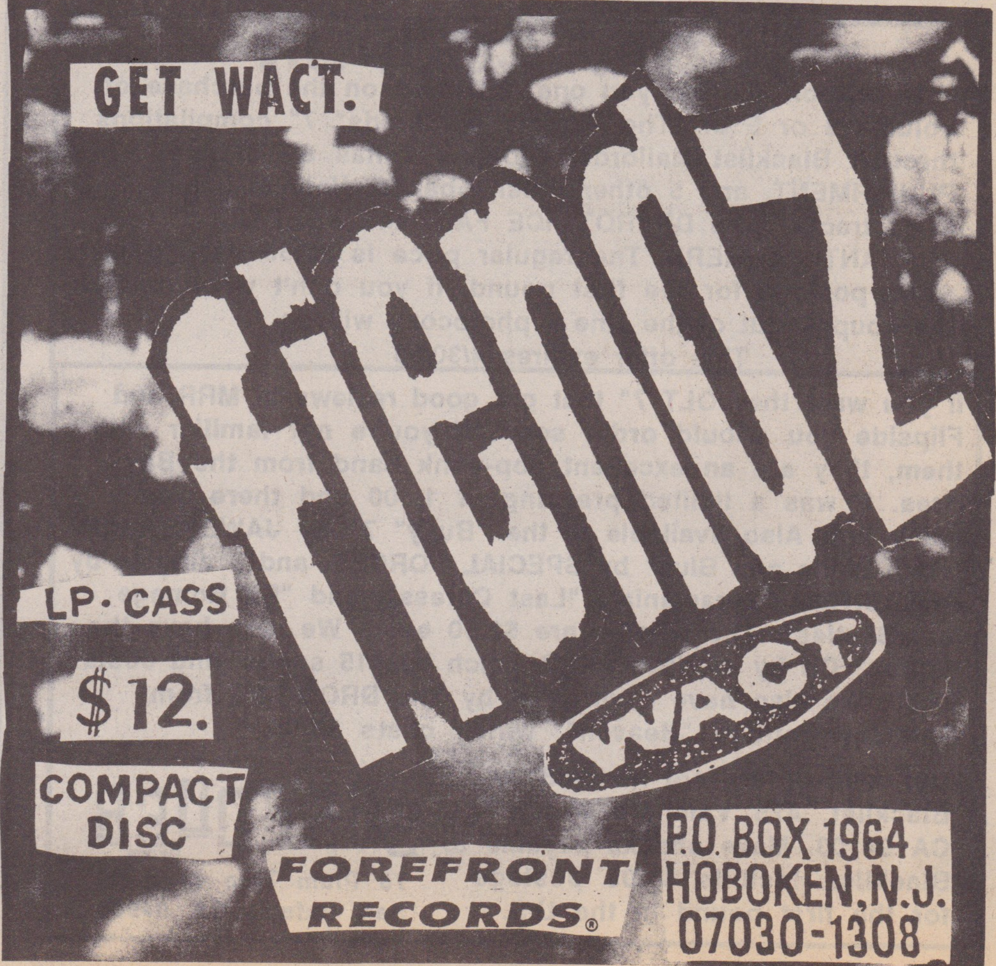

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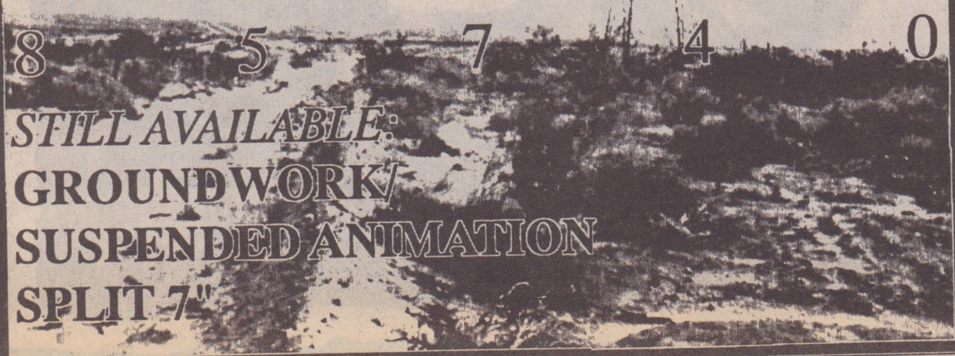
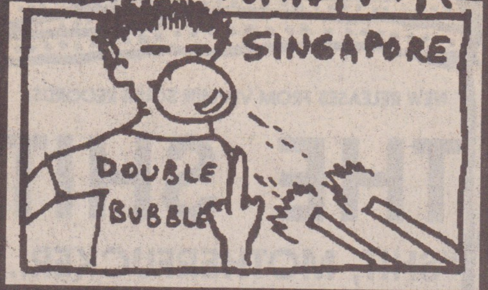




Greetings to the MRR crew, and all the other punx reading this, from our sunny isle of Singapore! I've just written to say that (unashamed plugging) *Lion City Unity* zine is out in the shops at last! We plan to make the thing quarterly, and if any of you guys want to order copies, we might be able to photocopy (no expensive printing jobs for us!) one or two extra copies from the originals. Just a word of warning: our first issue is not one of those slick music industry jobs, just a humble little D-I-Y project that two guys put together... We have an interview with local hardcore stalwarts STOMPIN' GROUND and this guy called Zulkifli from a small (very small!!!) independent label called Mouse Records. They have just released a cassette-only compilation called *MIS, Vol. 2* (or, *Made In Singapore, Volume 2*) that contains (to quote alternative music personality Chris Ho) "The state of the [Singapore] Underground in one tidy package". Anyway, the recording is poor, but the budget that those guys worked on was tiny. If you've heard some of the guys on this compilation live, you would probably appreciate their work more. Some of them are just amazing! Ahhh...whatever. We have columns (in this issue, we only have one) where we just bitch about issues that upset us, like poseur-punks, sexism, bigotry, etc. We hope to interview at least four bands for the next issue, due February (hopefully), amongst them being death metalheads SILENT SORROW, grindcore band MARTYRDOM (whose bassist and drummer play for hardcore band ENRAGE), the industrial KIM and ROCKET SCIENTIST (the latter being tentative) and probably another punk/hardcore band like OPPOSITION PARTY (who played out last week for the first time in a year!) or MENTAL WOOD. If anybody wants to contribute, please write to us. We'd like to develop correspondances with lots of different people with lots of diverse ideas. We're not a sXe zine, but we support many of the sXe ideologies: Nothing racist, sexist or homophobic, please. Thanx!

Enough plugging, and back to the scene report! Rollins' Band was in town not so long ago (September 29th, in fact) and played a most excellent show. Aforementioned STOMPIN' GROUND opened for them with a blazing set, (I had a hard time figuring out who I liked better!) passing the mike liberally into the crowd so that the audience could join in on the choruses, etc. STOMPIN' GROUND are - from what I've heard - due to release a CD-single followed by a full length album sometime next year. They are, however, limited because their bassist, Syed, is still doing his compulsory two year stint in the army, and their drummer Ayong just got drafted for his two years of National Service. STOMPIN' GROUND are playing in a more progressive style these days, as opposed to their more generic N.Y. hardcore/sXe sound on their demo, Grey. Some of their stuff (particularly the intros of songs) sound a little Helmet-like (strange, because none of the guys in the band listen to Helmet). Even though they would probably deny it, STOMPIN' GROUND in my opinion are a very political band, writing songs about scene unity, homelessness, animal rights and the ilk.

If you're into chunky and metallic hardcore (in the style of Turning Point and Sick Of It All), you'll probably love FOUR SIDES. They share a guitarist (Suhiami) with STOMPIN' GROUND, and, from what I hear, are also planning to record sometime in the near future. This is another politically-oriented band. Vocalist Hussein used to work for the SPCA, though I'm not sure whether he still does. These guys rock!

Some up and coming bands are ENRAGE and Singapore's only sXe band (that I know of anyway), RECTIFY. ENRAGE are a sort of aggrocore band, with lots of crashing guitars, accompanied by the almost mandatory jump kicks and stage-dives. To quote Nick, guitarist for

Banned behavior!!!

Scene reports

ENRAGE - they sound like "Burn meets Helmet meets Downcast". They have yet to play-out, but from what I hear, they are recording a compilation CD with a bunch of other underground bands for *MIS. Vol. 3* and for *BigO* next year. In a similar vein is RECTIFY who play tough sXe music, influenced by all that old NY hardcore stuff like Judge, Youth Of Today and early Sick Of It All.

Leather-and-chains '77-style punk is starting to increase in popularity down here. I've seen a bunch of guys hanging out at the studios wearing leather jackets (despite the heat and humidity!), DM 8-holes and their Exploited T-shirts. Hopefully, we'll hear more from that camp soon. Up to this point in time, that sort of style of punk has not been particularly popular with local scenesters for a while, except for bands like OPPOSITION PARTY and MENTAL WOOD.

This new band UNEXPLAINED played a set a few months back at World Trade Centre, debuting with a bunch of original tunes. They played in a crossover style, similar to early Suicidal Tendancies and DRI with some rapping thrown in for good measure.' They may have disbanded since then, which is a pity, because despite their lack of polish, they showed potential.

The industrial CONVENT GARDEN appeared on *BigO* magazine's *Electroplasm* CD in issue 81, September 1992. The one man CONVENT GARDEN play in a style that sounds sort of like an amalgamation of Ministry and Skinny Puppy (Yazeed from ROCKET SCIENTIST plays guest guitar on the two *BigO* tracks). Most excellent! CONVENT GARDEN's demo may be still available, if any of you people are interested.

Soon to debut are college-style art/alternative rockers BIG BLACK KISS. They sound sort of grungy, and are influenced by Jane's Addiction, Sonic Youth and the Pixies. While I played keyboards for them several months in the past - I have since left the band - they sounded sort of industrial at times, and sort of REMish at other times. Guitarist Robert Heath says that they've consolidated their sound and are heavier now. Last I heard, they were on the look out for a drummer. Good luck guys!

Pop-punk/indie guitar rockers the ODDFELLOWS have just released their second album, *Carnival*. They are sounding more and more like a folk-rock band, and have departed from their earlier, more punk formula. They opened - with STOMPIN' GROUND - for the Buzzcocks, when they played here. The ODDFELLOWS have been getting a lot of flak recently from many of the more bigoted scenesters, something I don't really understand. When I interviewed them for *BigO* magazine, they just confirmed what I had believed: they are friendly, genuine, and honest folk, who don't deserve all the shit they're getting.

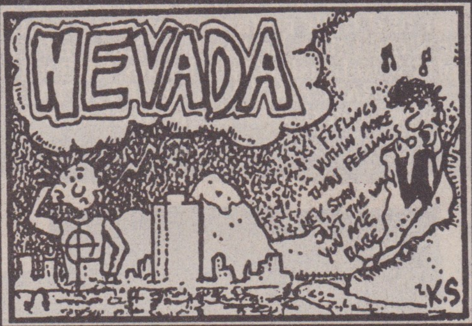
A new band that I haven't heard as yet are BRUSH DRAWN. They are, to quote: "influenced by 411, Supertouch and All Fall Down". The guitarist is into deathmetal, like Slayer and the ilk, the vocalist/second guitarist listens to retro '60s and '70s rock (i.e., Hendrix, Led Zeppelin, the Rolling Stones, etc.), some grunge (Soundgarden, etc.), and is just getting into hardcore (he only really listens to 411, Supertouch, Bad Religion and All Fall Down). The second vocalist/bassist - Steve - is sXe and is a representative of the local skate posse (hardcore'), as is the drummer. The rough amalgamation of different sounds and influences should been interesting, to say the least...

The government just put a ban on slamdancing after the Rollins' Band gig and some bad tabloid-style journalism from *The Newpaper*. I urge all tourists in Singapore to boycott that publication... they suck shit through a straw! No one has ever been hurt at gigs down here in Singapore... everyone is always willing to help out if there's trouble, and speak out against violence (infrequent though, it is) when it happens. *The Newpaper* (you guys have no idea how much I despise it!!!) make it seem as if everyone is forced to slam and gets the hell beaten out of them in the process! Erroneous! Lots of people have (since the time the article was published) written in to various other publications to protest the ban (many of whom have nothing to do with the scene whatsoever). Hopefully, the law will be repealed. Other tidbits...local indie band the PAGANS is now banned from playingout after they played a song slandering the police (who were standing byrat the time!). Not a smart career move...

On the whole, the Singapore scene is starting to improve. By next year, we hope to have a fresh crop of CDs and cassettes available for all you out there. *BigO* magazine, the largest independent publication, are due to release a hardcore compilation CD next year. *BigO*, as aforementioned in the last scene report, basically cover Singapore music industry-stuff, to keep the magazine afloat. Since Zulkifli - from Mouse Records and hardcore band SOULFIRE - and myself started working for them on a voluntary basis, there have been more interviews and articles directly concerned with the underground. They even run a regular section on the Singapore alternative music scene in the backpages. *BigO* rely heavily on contributors, which are few and hard to find, and despite their sometimes semi-glossy appearence, are (as far as I know) a not-for-profit venture. *Lion City Unity* zine in fact owe *BigO* and Rediffusion radio (a private radio station) many thanks for interviewing us on the air for a one hour show. Just for our US readers, *BigO* magazine is sometimes available at Tower Records in San Francisco. Apologies are in order to all you vinyl collectors: Singapore is so hi-tech and industrialized these days that we have no way of pressing wax! A sad state of affairsi but true nonetheless...If any of you guys are passing through town, and want to hang with us for a while, check out TNT Music Centre or the shopping centre Forum Galleria (look for people sitting out front on the steps, or down near MacDonald's...weekend nights are usually best). Otherwise, give me a call (my name is Yit, at 4723905...weekday nights are probably the most convenient)~ That's all I have to say. Love, Yit the Friendly Monster.

Addresses: (Magazines): *Lion City Unity* fanzine c/o Yit Teh/ 72A Taman Nakhod/ Singapore 1025. *BigO* magazine c/o PO Box 663, Robinson Road/ Singapore 9013. (Bands): ENRAGE c/o Nick Melchior/ 29A Ridout Road/ Singapore 1024. STOMPIN' GROUND and FOUR SIDES c/o Suhaimi b Subandie/ Blk 109, Tampines St. 11, #02-269/ Singapore 1852.

Four Sides



A scene in Las Vegas? You betcha, kiddo.

But, to qualify, a *unique* scene. Different from the rest. Unlike yours and yours and yours and, yes, even yours. See, even though Las Vegas is host to an insidious over-21 discrimination ethic that saps a lot of the potential fun to be had (imagine, the adults get all those slot machines to themselves), there's still lots to do, lots to see, lots of different brands of glue to sniff, so to speak.

Zines: Lots of 'em. Really. Locally loved and internationally acclaimed efforts include the infamous *Void*, an inspiring, now-and-thenish, do-life-yourself-fucken-punk 'zine of many voices, views, and angles, and *Chain Letter*, a hearty humor rag that tries to annoy bimonthly (*Void/Chain Letter*: P0 Box 72671/ LV, NV 89170-2671). Editors of *Void* and *Chain Letter* are currently at work on a bigger, more locally oriented scene rag, so keep your eyes open and nostrils flared if you're in town.

Other mentionables in da 'zine file: *Barstool*, an eccentric-sized (send for it and find out!) 'zine of art, humor and opinion with a nastily sarcastic edge. *Deviant* features incisive political commentary, poetry and band interviews, as well as a good dose of sloganeering, and *Lights Out* (2837 Hickey Ave/ N. LV, NV 89030) boasts traditional hey-fuck-you-punk fare, like record reviews, strident opinion and juvenile humor. *Tippy Must Die* (445 E. Desert Inn Rd/ LV, NV 89109) is an anthology of the warped poetry by a local poet/corporate lawer (yes, true!), but overshadowing all these punchy periodicals is newcomer *Cookie Butt* (4214 Cottage Cir. #2/ LV, NV 89119), the Jesus Christ of local 'zines, heavy with a brand of nonsensical humor that'll leave you either gasping for air or utterly clueless, sometimes both at the same time. Suffice it to say, you don't just read *Cookie Butt*, you let it kick your ass. Sweetly, however.

Bands: As far as bands go in Vegas, there aren't many that come to mind except the five or six thousand lounge bands which is what many local bands are turning to, playing bars. They're so hard up for playing shows that they're not willing to sacrifice to get the hell out of town. So I'll review bands that haven't really punctured that scene:

WHOLES: These guys are definitely one of the older bands around town. Their brand of psychotic, convulsive, neurotic yet timid behavior has come to the attention of an L.A. label. Are they the next Nirvana? Fuck no! (3120 Liberty Cir./ LV, NV 89121)

FRIED GREEN: Yet another oldie but goodie from Henderson, a suburb of Lake Mead. I believe they have a demo to offer and their guitarist was once a janitor. Could they be the next Nirvana? Oh no! (230 Nebraska/ Henderson, NV 89015)

SCRATCH MY ASS HEART ATTACK: Another Henderson band that was becoming successful due to its constant studio access, but they broke up. Anyhow, if you ever come across their demo, pick it up. I think they could have been the next Nirvana.

LADY comes from the remains of SCHIZOID and even includes Mike Taff of SOME. They've played some nice out-of-town shows and would like to thank Qore from Sacto, Small Dog Frenzy, Belljar, Normal Kids, B.T.Y.C., T.C.B.Y., Acid Pigs, Sponge, all of Colorado, Primitive Tribes of Flagstaff (Plug! Flagstaff has an awesome scene, real good turnout, beautiful people and an awesome array of Native Americans. Call 'em at 602-527-8394) and of course Voice Of Reason from Dallas. (LADY/ 229 Sandhill Rd/ LV, NV 89110)

BENT TOOL: Another new band. Unfortunately, they're west siders. Mr. Garrett, formerly of POOR WHITE TRASH, plays also. They have like nine demos. (17 Sawgrass/ LV, NV 89113)

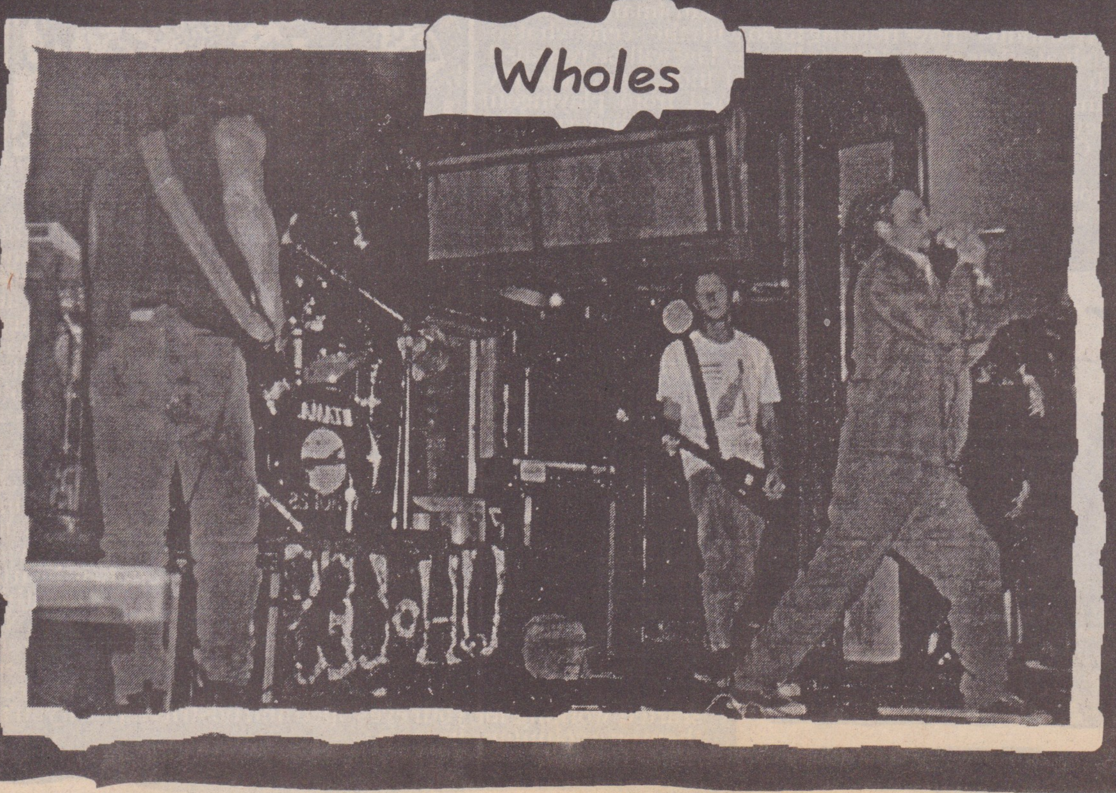
ZUB ZUB: Yes another new band that was recently kicked out of one of those sorry bars for playing too loud. They're also playing the benefit in Yuma, AZ on Dec. 18 and 19th for the homeless with many of the aforementioned bands. (702-227-9102)

If you would like your band featured on the local radio show send it to Lunch With The P.M.R.C. c/o Jerry Burn/KUNV 91.5/ 4505 S. Maryland Pkwy/ LV, NV 89154. Jerry also fronts the local art group L.A.V.A. (Local Artists Various Art) Contact him about trading gallery space and whatnot. He loves controversial work.

As far as shows go in Las Vegas, we once had a place called the Huntridge but their insurance was taken away so now they only host Goldenvoice shows. That's right, the same company that shit on much of L.A. in the 80s is in town shitting on us. I guess they made enough money from screwing over so many people that they can cover insurance costs for their shows. Another destroyer is Sue Hahn of Full Moon Productions. When it comes time for the need of a local band to open up she stays with those sappy lounge bands, who all claim to be jazz-influenced. I guess that's the ticket. Two other "alternative" contributors are *Scope* and *In Music* magazines. They're sooo alternative. Reminds me of my dog when he had Parvo, what an alternative. *In Music* even has a blind guy that stutters and has muscle convulsions in his hand do their covers. Thanks *In Music*, for helping the handicapped. If you also read the inside page, it says they donate 1% of their profits to charity. Gee, how lucky!

Unloading in Vegas: Okay, so when you think of Vega$, images of Elvis playing blackjack at a table with Frank Sinatra and Wayne Newton probably come to mind. We will forgive you. The Strip is actually considered a downtown, business Disneyland for those who wish to indulge in losing their money to multimillionaire legomaniacs. If you do come to Vega$ to gamble, at least hit up the downtown area as an alternative to The Strip. Downtown offers more soul, as well as 25-cent ice cream at Sassy Sally's. At the Horseshoe in downtown you can also receive a free foto with a million bills. If you do decide to get away from the neon you may check out the millions of apartment complexes for free jacuzzi baths. Act like you know what you're doing as you walk past the security office, go straight to the pool area, strip all yer clothes off and jump on in. You may want to try jacuzzi-hopping after you try our abundant dumpster scene. Most Superstores have now converted to the large, enclosed, New World Order dumpsters. But specialty shops can hold many presents with your name on them. Our town also offers the unique swamp tour. The swamp is a little south of Flamingo and runs parallel to it. In the summer there's lots of frogs and shopping carts. Probably the best connection to the wash is via Maryland Pkwy, right next to Bookstar. Bookstar provides free reading and browsing. I'd say it's a good hangout spot. Well, Bookstar doesn't actually *allow* free reading, but it can be done. Maryland Pkwy also holds our 2 record stores, The Underground (1164 E. Twain Ave.) and Benway Bop (4800 Maryland Pkwy). People are always cruzing in and out of these two locations. One of those people may tell you about our local poetry weirdo night at the Cafe, next to Kinko's, across from UNLV, on Maryland again. Okay, so everything is on Maryland Parkway. Maryland also plays host to a bunch of ungraffitied bathrooms. But not for long. There is talk of Graffiti Tour II. Maybe I'll see your mark as I'm unloading in Vega$.

Bye,
Andrew, Checko, Boyde.



Wholes

Little Rock has been quite active this summer. The biggest project has been the work on a compilation LP which encompasses the sounds and words of 10 Little-Rock area bands (CHINO HORDE, SUBSTANCE, SINT, CHALK, OUTLET, ENTRANCE, 12 FT. 6, 5-0, DRAIN, and G) and 12 Little Rock area zines (*Ahoalton, Fluke, Handout, Eyepoke, Our Struggle, Concept, Goat Trash, Hot Skirt, Crumpy, Limozine, Tearing Up The Pea Patch* and *Void*). The album is a release from three Little Rock labels (File Thirteen, Ahoalton, and Lower Case) and has been a community effort involving almost everyone in the scene. To raise money for the project, there have been garage sales, bake sales, a Punkfest, and donations have been generously given by many people. Anyway, the album is now available from File Thirteen for $6 ppd.

Bands that are presently active: SUBSTANCE has only played a few times this summer due to vacations and work. Their tour fell through at the last minute, but they have redirected those funds and are planning to release a 7" and possibly an LP on their soon to be formed label, Lower Case Records. They are hoping to reschedule their tour for January. They have a 21 song tape for only $3 to 107 Crooked Creek/ Sherwood, AR 72116.

CHALK took a hiatus this summer, but should be functioning this fall. I suppose you could say they could be L.R.'s next big thing. Rumor has it they are working on a 7" to be released by File Thirteen in the spring of '93. Presently, they have a 23 song demo tape for $3 to 1 Woodbine Ct/ Little Rock, AR 72209.

12 FT. 6 played several times this summer despite line up changes. They recently recruited Burt from CHINO HORDE and have written some new songs. He'll be moving from guitar to drums to help out. Contact them at the Punk Apartment/ 2517 Grove Circle #9/ Little Rock, AR 72205.

DRAIN, which has two members of CHALK, has been inactive this summer because of an out of town bassist, but have started up again. They have recently recorded and should have a demo out soon. Contact them at 1 Woodbine Ct/ Little Rock, AR 72209.

G has been playing quite a bit recently. They've written some new songs and will record very soon for an upcoming demo tape. Write to: Jim Thompson/ 2517 Grove Circle #9/ Little Rock, AR 72205.

ENTRANCE, Little Rock's one and only straight edge band, has been somewhat quiet this summer but has recorded for a possible 7" and will appear on an out-of-state compilation. Contact Mark Lowe at 6605 Allwood/ North Little Rock, AR 72118.

IODINE is a new project of CHINO HORDEian Burt and Kuhl. Very interesting four track concept music. Definitely worth the effort to hear this. They have a demo tape available for a few bucks to the File Thirteen address.

QUISP is brand spanking new and includes members of SUBSTANCE, CHINO HORDE, and the main man of *Tracks And Macks*. They've been playing quite a bit and have recently recorded a demo tape which has been released by File Thirteen. You can get copies for $3 ppd from the File Thirteen Address.

5-0 had some line up changes but is now in full swing. They've written a lot of new songs and have also recorded demo tape for File Thirteen. It's available for $3 ppd. from File Thirteen.

P: David Burns

Substance

Bands that were active in the summer but won't be in the fall due to school and the like: CHINO HORDE have played quite a bit this summer. Their tour was also unexpectedly canceled and will be rescheduled for June 93. Call Burt (501-225-5219) or write File Thirteen if you can help out. Their debut 7" is still available for $3 ppd. from File Thirteen and it includes *Ahoalton* #4 1/2. Also, they recently recorded several new songs for their upcoming album to be released in the spring. Contact them through File Thirteen.

OUTLET's future is also shaky due to a recently departed lead singer. He is currently in Alaska and his return in uncertain.

SINT actually got to play a show this summer before the bass player left for California. They should be active over the Christmas holiday. They have a five song demo for $2.50 to Mark Dober/ 10 Wingfield Circle/ Little Rock, AR 72205.

Zines: *Ahoalton* just came out with issue number five. This zine deals with Native American issues, but includes quite a bit of punk stuff as well. Issues 2-5 are available for $.75 each from Mark at the SINT address. *Ahoalton* co-released the CHINO HORDE 7" and is hoping to do more vinyl in the future.

Eyepoke number four is out and is super thick with stories, articles, comics, scams and more. Also a very informative interview of Nation Of Ulysses. Copies are available for $1 ppd. to File Thirteen.

Handout is a zine dedicated to stories and nutty hi-jinks, plus a good debate between Little Rock and North Little Rock scenesters. Jim Handout handled the work on the booklet included in the compilation, so be sure to check that out. Number four just came out and is available for $1 ppd to File Thirteen.

Fluke #2 just came out, hallelujah. It includes a whole mess of interviews including Monsula, Phleg Camp, Nuisance, the list goes on and on. A definite purchase. Copies are $1 ppd. from File Thirteen.

Void, which has changed names to *Ramona Quimby, Age 8*, is back and is going to be a last minute addition to the comp booklet. The new issue just came out and is really good, causing quite a stir, though. Contact them at 2401 Lakeview bb-8/ North Little Rock, AR 72116.

Crumpy is a Riot Grrrrl zine put out by people from Little Rock and Memphis. Number one has personal rants, how to do a vegan manicure, and more. Number two promises to be even bigger and better. Write: Sarah/ 209 Ridgeway/ Little Rock, AR 72205.

Tearing Up The Pea Patch is not of the serious type, in fact I'd say wacky. He has a brand new one out and issues 1-3 are also available for $.50 to 2517 Grove Circle #9/ Little Rock, AR 72205.

Our Struggle is a straight-edge oriented zine. Number one came out earlier this summer with articles on hunting, racism, and SE. Contact through the ENTRANCE address above.

Concept leans in the straight-edge direction. Number two should be out soon with interviews of Shelter, Farside, and Refuse to Fall. Copies are $2 ppd. to 4524 N. Olive St/ North Little Rock, AR 72116.

Hot Skirt is a zine that deals with female issues. Number one should be out real soon. For copies send a few stamps or trade to either Joy at 5224 Hawthorne/ Little Rock, AR 72207 or Catherine at 3230 Ozark/ Little Rock, AR 72205.

Tracks and Macks is a zine dedicated to traveling. Issue one has articles about Chicago and the many people that traveled to Little Rock, plus an interview with the File Thirteen boys. It is available from File Thirteen for $.50 and a stamp.

For more information on many of the above zines, the compilation LP includes a 32 page booklet with a sampling of 12 different zines.

Some mighty good bands made it to Little Rock this summer, and one of the best places to play is the Little Rock Riverfront Amphitheater. All the money for bands come from generous donations and a place to stay can be arranged. It is totally D.I.Y. Call Burt at 501-225-5219 for more info and/or bookings.

The number of Little Rock's record manufacturers has tripled in the past year. File Thirteen resurfaced in the spring of 1992 with the release of the CHINO HORDE 7". The compilation LP is their latest release and plans have already begun on the debut 7" from CHALK. File Thirteen also helps in the distribution of many local zines, as have been listed above. The CHINO HORDE 7" and File Thirteen's debut release, the HATEFUL DAY 7" are available for $3 ppd. each. The *Towncrart* compilation LP/booklet is $6 ppd. Zines are $1 ppd. Write: PO Box 251304/ Little Rock, AR 72225.

The release of the CHINO HORDE 7" also started a new label, Ahoalton Records. Mark from *Ahoalton* zine provided half of the funds for the record. Ahoalton also joined in on the release of the compilation LP He has plans to release more vinyl in the near ruture. Write him at 10 Wingfield Circle/ Little Rock, AR 72205.

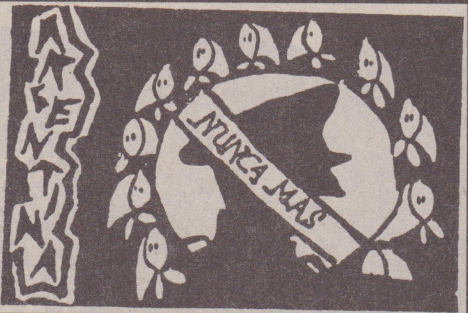
Little Rock's newest label, Lower Case Records, made their debut with the compilation, all three local labels were involved. They are planning on the release of a SUBSTANCE 7" in January of '93, and a SUBSTANCE 12" later. Contact them at 431 McCain Blvd/ Highcliff #B-32/ North Little Rock, AR.

Things to do within the metropolis: The Riverfront is a pretty cool place; It houses the actual "little rock." The best place to eat in town is the Wheatberry. It is a vegan, non-profit eatery and you get all you need to eat for only $3.50. It's located at 3000 Kavanaugh #202/ (501-6638033) in the Hillcrest area of Little Rock. Leo's, right across from the Wheatberry, is also a pretty good place to find food. After eating, just go a few blocks east on Kavanaugh and you'll see "the spot." This is a relatively new park in which punks are known to frequent.

For good thrift shopping try the American Thrift Store on 3917 W. 12th. Also the Salvation Army, 3618 W. Roosevelt in southwest LR and Goodwill/ 1201 W. 7th, which is located downtown. For those that enjoy nature, Pinnacle Mountain is located about 15 miles west of Little Rock. It's a hearty climb, and worth the visit.

If you're in Little Rock, pick up a copy of *Spectrum Magazine* and look for a Vino's ad for upcoming shows. Or travel through the Hillcrest area and look for flyers for Riverfront punk shows.

For any further information on anything about Little Rock, write File Thirteen Records at PO Box 251304/ Little Rock, AR 72225. Oh yeah, hi Steve! - David Burns and Mark Dober



Hi, friends everywhere! Weird times the ones we're bound to live in this so unfair world. Let me situate you. Argentina or let's better say Buenos Aires, the capital city of the southest country in the ass of the world. The one ruled by a born again emperor who looks like a monkey and it's totally a puppet to the US, as is every Latin American country, as a matter of fact. At this very moment he's so sad because his dear friend Bush did not win elections again...But how unexpected and unfair everything is, well not so unexpected if you analyze the evil relations among power, but I'm speaking about poor individuals who have to live under these fucking pressures, who are bound to live the consequences of those fights for the power. I guess you know what I'm talking about. Up there in the States you have just started to see some part of it, that economic plan which is being carried out here; it gives money to the few owners of the country and gives a real damned fuck about the rest. The cuts in social services and any other public benefits (they do not exist anymore) and together with the stopping of inflation, we were given cholera, no drinkable water (out of 30 million people only 3 million enjoys the benefit of safe water) and undernourishment. The government gives money to the rich, to the owners of the country, so that they can be happy and the same old story. The powerless die of hunger, in the north of the country people who don't have jobs lie down on the streets and die under the sun; they wait for death - it's not metaphoric, it's the truth. Strangely, there haven't been organized protests, no general strikes because of the fuckers involved in the syndicalist movement. The leaders of the syndicates became millionaires and live in manors! I think something's bound to happen, like new local organizations and demonstrations without the participation of the "legal" syndicates. And there have been demos of this kind, about time! And get this to take into account: the most important social movement at this moment here is old retired people's movement. Yes, old retired people get pensions of 150 dollars a month when they would need something like 700 or 800. I know it may seem a lot to you but this country is very expensive to survive. So old people started hunger strikes and untiring demonstrations and sit-ins. They don't give a fuck, they stay at the gates of the government house, they face politicians and government angrily. But as they haven't been given any solutions, no pension raise or nothing, many old people started another kind of protest: they started killing themselves. This year there have been more than a thousand suicides by old people and there have also been many deaths during their protests as a result of the hunger strikes. And yes, still the government doesn't give a fucking damn, moreover they laugh at old people when the president says: "If they're able to stand all night at a protest and they can hit policemen, they can also go to work... and get more money to survive!" Believe me.

On the other hand, there's a "good situation", which is fake. As there's no inflation here, it seems like heaven for people who calm themselves down on the grounds that at least prices aren't getting high so fast. The government has been able to deceive them for three years now because most people in the country have lived their whole lives on the edge of incredible rates of inflation, so as this government could stop it (at what price...),

Cadaveres

the president thinks he's got people in his hands, and in a way it's true.

Of course this "good situation" is bound to fall down. Meanwhile rockers have got the pleasure of long awaited heroes playing sold out shows as the soundtrack to this "fifteen minutes of financial glory film" (thanks to Bush). Every body was here, from BB King to Guns'N'Roses, P.I.L., Skid Row, Keith Richards, Agnostic Front, and Paul Anka. The Ramones were here on their third visit (1st in 1984, 2nd in 1991) and gave four concerts at 5000 people each! They've got large amounts of crazy fans here, very young kids indeed, and at the last concert there were riots at the door of the stadium after the van which was taking the Ramones to their hotel ran down a girl. Some of the crowd started throwing bottles to the passing van and the mess just spread around, even an old man died from a heart attack. Pity The Ramones were on TV doing playback! I love their last LP. Iggy God Pop was down here (2nd time) introducing his new raw fucking band and part of his new record: killer as ever in his three shows. Is he really 45? Most bands play in this five thousand seat stadium at thirty dollars a ticket! UK Subs had two disappointing gigs there. I say disappointing not for the band themselves, but for the audience who were extremely shitty to the English band.

Fantasy 7, right man! Can't believe there were so many intelligent businessmen down here so as to bring a brand new killer band, although the two shows in a smaller place were far from being sold out. The best I've seen around. Pity that most retard punk audience couldn't stop asking for Pistols stuff - the same happened to John Lydon. Not many people paid attention to the publicity which advertised "the leader of the Sex Pistols...".

Eh! Give us a breath - Motorhead in three absolutely real rock'n'roll shows. Also the German band Die Toten Hosen played a fantastic gig - lots of fun covers and beer. That's it! Locals MASSACRE were a supporting band for Agnostic Front, Ratos de Porao and Outpatients. There was much expectation about Nirvana, who came to play in a football stadium for 50,000 people! Yes, much too big I think. They brought Calamity Jane but less than 10,000 people saw them and many who did not attend (like me) would have been there if they had done a smaller place more suitable for them. The show was said to be a real shit. People threw so many things at Calamity Jane that the girls smashed their instruments against the scene and left. Nirvana didn't feel like playing and just jammed a real cold concert.

So what about local activities? Talking about gigs, you may guess that there are international shows almost every other weekend and most people in the underground circuit attend big shows so then they haven't got enough to pay miserable seven dollars for local tickets. Anyway, there are lots of bands with the same old problems to put out shows, but stubborn as usual things are carried out by whatever means they should.

Some of the bands in the punk circuit went to major labels: ATTAQUE 77, ANIMAL, TODOS TUS MUERTOS, MASSACRE, PILSEN. And there are other old ones who still work on the D.I.Y. style: CADAVERES (a killer punk rock band), FLEMA, EL LADO SALVAJE (cow punk), DETENIDO DESAPARECIDO (political Dead Kennedys kind), VENGANZA, ESTADO MAYOR CONJUNTO, CULTURAS PERDIDAS, SENTIMIENTO INCONTROLABLE.

A real big bunch of bands call themselves Buenos Aires HardCore - B.A.H.C. (quite original). Guess what they do? A young positive movement with some tendency to straightness I think. They play big concerts almost weekly and yes, I can say they've got kinda movement so strong that they're about to put out a compilation through a new indie (the only one will be) label called Impacto. Let's hope they can make it. Some of the bands' names: E.D.O., D.A.J., B.O.D., I.T.A., MINORIA ACTIVA, N.D.N.. On the other hand there are still a few bands in an Exploited philosophy, lots of fights in the gigs and that. I don't have either of these as my favorite; non-conformist I am. But anyway, I think it's much more better now than some years ago because there are more people and more gigs with different kinds of music so you can choose, at least. During October there were some activities against the Celebration of the 500th anniversary of America's discovery, shy demos and some festivals. There was a big concert organized with Indian supporters and punk bands, CADAVERES, DETENIDO DESAPARECIDO, ESTADO MAYOR CONJUNTO. There was also an exchange between France and Argentina as a part of the celebration, the French brought Mano Negra to Buenos Aires. I read in MRR that this French band were star business or something like that, but I tell you I saw something different myself. As soon as they arrived here one of them phoned me and the next day he was in our poor rehearsing hall with other members of his band watching a CADAVERES practice. They tried by all means to organize a street festival with local bands but the town hall refused to give them permission. The French band were in a TV scandal: they went to a program and broke TV sets, etc. They also had some problems at a punk gig. I think they were pretty nice. I was very sorry we couldn't play with them in the street because of the real fucker, the Buenos Aires mayor. Oh friends, I think I cannot write anymore, it has been quite tiring, hasn't it! I'm not mentioning lots of

B.A.H.C. mosh style

other things but I'll do it next time. Tell you that many bands have put out independent productions: tapes which are the only available thing at hand to do. Good! CADAVERES, E.D.O., R.I.P., ANESTESIA, SIN LEY, CAMISA FANTASMA, ESTADO MAYOR CONJUNTO, all of them have got tapes out and if you're interested I can get them for you. I think they're something like eight or nine dollars including postage. Zines will be definitely on the next scene report, sorry!

All my love and thanks to all the people who write. See you next time! Or some time!

Resistencia zine and CADAVERES c/o Patricia/ Jose Marmol 1432/ CP 1255/ Buenos Aires/ Argentina

Sacramento- Greetings world, from Sacramento, where "real" bands fear to play in fear of stupid, hateful thugs who take swings at the weak. Such stories vary in length and in validity, but there is some truth in there among the trash. Yes, some years back, Green Day played here with Samiam and some other, less acclaimed local acts. And there were some scary, knuckle-draggin', brutal monsters in the crowd. I knew it was just a matter of when something bad would happen. Late in the show after Econochrist (oh yeah, they were there too) had done their set, and Samiam was starting, that people started getting hit from behind.

Before long there was a major brawl. Eventually, we "won". Yeah right. Drove them out and everyone left. Not Green Day, though. We found out later that drummer Al Sobrante got stabbed by one of the skinheads. This same crime was to be repeated in the Cattle Club two years later, by the same breed of hatefueled stupidity. Since then, things have been okay. I'm sure I've forgotten some other atrocities, but please don't remind me. Very few uniformed racists around these days, all pretty much underground, but a few still come around.

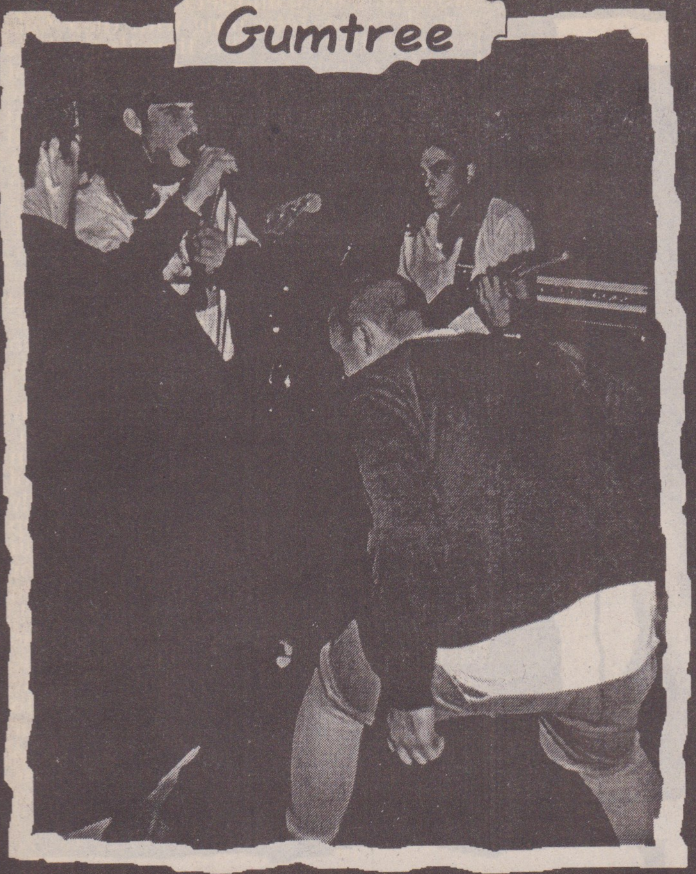
A few of us musical folks have been fortunate enough to have gotten vinyl out. On Sactoe's own Secret Center label (NAR 7", *Qweertyutop* compilation, NAR/LIZARDS split 12", distributed by Very Small, that last one). As well as some things on Lookout (SEWER TROUT *Songs About Drinking*). And Very Small, which was smart enough to put out my band, POUNDED CLOWN, on a split LP with the legendary HORNY MORMONS (rip). Sacramento has been represented in the past on too many compilations to name here, but I'll try to 'member as much as I can. Here goes: SQUARE COOLS-*Not So Quiet On The Western Front*; SEWER TROUT *Turn It Around, The Thing That Ate Floyd, Four Two Pudding*; POLLUTION CIRCUS on *Hippy-core*. LIZARDS, HORNY MORMONS and POUNDED CLOWN were all on *Can Of Pork* (big deal, huh?) As well as *Very Small World* and *42 PUDDING*. (which also had NAR) I tire of picking my brain for more, so let's move on.

Tiger Trap

The "girl group" phenomenon manifests itself here too, represented by MOIST, TIGER TRAP and the metallic, TANTRUM. I've seen TIGER TRAP a few times, when I've played the same parking garage with 'em, and they have spunk, when they keep the tempo up, and can induce drowsiness with their ballads, but maybe that's the point of doing ballads, I don't know. I could say similar things about MOIST, except that I think they're newer, and thus play a bit sloppier with a shorter set. Both are very "punk rock" in the more traditional sense, meaning power chords, and brief songs. The differences are those mentioned as well as different sounding voices. (Well duuuh!) I've only heard TANTRUM as their sound filtered through the wall separating our then-studio during a few practices with my other band, BARBARA'S BUSH, and I have to say that I could hear a lot of the riffs and lyrics, which begs the question: "If one were to drop a bomb right next to them, playing at full-throttle, would the lady with the sonic screaming keep wailing, or turn to the vibration and say, "huh?"? At any rate, I haven't heard anyone "rock" like that since.

Happening as well on the front I call the "hella loud, harder than anything from the early eighties on, hardcore sound, comes QORE, featuring former SURROGATE BRAIN singer, Kendon, on bass. A really loud, tight, aggressive band that

Nar



folks either love or hate. (Played the same AIDS benefit with 'em at a local leather bar where queens and studs alike hated them unanimously.) Then there's the SEA PIGS, who are louder, and thus more painful to hear than anyone else in town. So much so that they rival the Replacements in terms of inducing tinitus.

As far as bands I mentioned as having been documented on vinyl, see the reviews or buy the fucking records.

There was a band called BOZO NOSE JONES, who did nearly all Tom Jones tunes. Sadly, they parted ways due to the singer getting tired of singing somebody else's song. Too bad if you missed 'em. The same singer is reputedly joining our town's only big band, DUTCH FALCONI AND HIS TWISTED ORCHESTRA. I can't say I like everything they do, but they are the only group of their kind, at least as far as Sacramento goes.

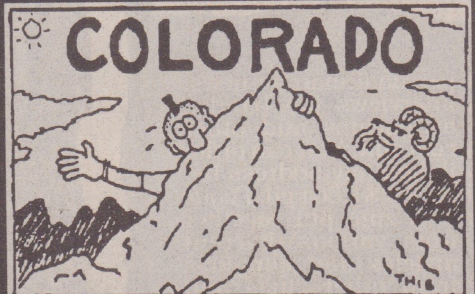
I've enclosed a picture from the most recent show LOS HUEVOS did, at the Old Ironsides. It is of GUMTREE. That night, they competed with us for the sloppiest, most too-loud bands of the evening. Not to be modest, but I think they won. It's a good thing NAR was there to redeem the tradition of Old Ironsides quality, a standard set by Schlong, the first time they played here, I think. Time to move on to clubs.

The Old Ironsides is the easiest to get in touch with. Ask for Kim after dialing (916)442-3504. She's the owner, the place has been in her family since it started. (Her grandaddy, I think, was the first guy to receive a liquor license after the Prohibition.) They take 10% of the door, plus a chunk to pay security--20 to 40 bucks--and they don't have a PA. They may get one by the time you call though, so ask. It is a very small place, probably fit about 100 bodies.

There is also the Cattle Club. For Booking (916)863-0279. They sometimes offer guarantees to those in possession of a following or decent record. Holds three times the capacity of the OI. It also books all-ages shows, which Old I doesn't, it has decent sound. The promoter gets a bad rap as far as I'm concerned, but there are those who will argue 'til the cows come home about what a money-grubbing, snivelling, band exploiting, capitalist he is. There is no evidence of this however, and most who say such things are people in bands who don't get booked as often as they like. (I sound like a stooge, I know, but infighting has lately been getting on my nerves.

A friend of mine, Seumas Couts, is going to start booking bands to play the Union, a nice restaurant where he works. These shows would be on Sunday nights, for a three dollar cover. 10% for Seumas, the rest for the bands. His number (916)442-9289.

I know I've neglected mention of a good number of bands, whose names I've not forgotten, but I've been here (work) all day and it's getting old. Maybe I'll do this again, I'd like to. Comments and questions can be sent to Ed Hunter/ PO Box 304/ Sacramento, CA 95812. Complaints can go to Bill Clinton/ 1600 Pennsylvannia Ave/ The White House/ Washington DC.



OK, this is Dave Onion from Colorado Springs. I haven't seen or done a local scene report for quite a while and I recently acquired a computer so away I go!

First of all Colo Spgs has recently grown in a lot of ways punk-wise with a lot of new faces popping up constantly, more bands forming and more out-of-state shows. We get these lulls every now and then of almost complete deadness followed by total punkness. This, I think, is probably the end of another resurgence. I dunno, we'll see.

OK, if you're coming through town and want to check out what's happening try checking out Independent Records downtown across from Acacia park. They usually have flyers for shows and some hip people who work there will definitely be able to clue you in as to what's going on. As far as venues go, there's Independent Skatepark that has had some good shows, but be wary of them if you're in a band that wants to play here. It is all too common for travelling bands to get paid as little as $45 out of a good $500 or more that comes in the door at a show. If you really want to play the Skatepark, make sure you're firm with getting paid a reasonable amount. He makes a killing off running the place, so don't let his rambling make you feel guilty about it.

The Clubhouse, which is practically across the parking lot from the Skatepark is a bar that does all-ages shows on Sundays. Again, if you're in a band don't expect to get paid decently here either as between a sleazy owner who has built up quite a reputation for ripping off bands combined with several unattended exits that make for easy free access to shows there usually isn't much left. If you just want to check out shows here and are short on cash, remember you never really have to pay to get in the Clubhouse, just bang on one of the back doors or look for rocks or sticks propping them open. Don't worry, you aren't ripping off the bands, they probably would never see any of your door money anyway.

We've been putting a lot of party/show type things at our house recently with some good touring bands including Voice Of Reason, Phleg Camp and others. It's a really cool, sorta scuzzy neighborhood that the cops have entirely forgotten about. The neighbors come over to hang out and it generally turns into some sort of drunken lunacy. If you want to set up a party for your band, give us a call and ask for Chris, myself or Vanessa.

Bands: VEX broke up after getting back from tour this summer. If you saw us on tour and wanted to check some shit out, there's a self titled 7" on Neverendingvegetable records (my label), as well as tracks on some compilations including *Powerless II* which is a benefit for War Resistors League on Black Plastic Records. It comes with a neat booklet and a John Yates poster and features all sorts of popular bands that I won't list here. Members of VEX started a band called SPONGE, which doesn't sound anything like VEX, but more like NoFX. Despite that, they're really good. Watch for them on tour this winter. They have a demo out and they'll send you lots of free stuff for a SASE. Vanessa from VEX is now in RAUNCH. I haven't heard them yet, but they are determined to sound "really really hard". Judging from their influences, I would guess that they sound somewhere between Babes In Toyland and Slayer. 2 bass players and a drummer, all chyks. The NOBODYS play every week somewhere or other and play pretty happy pop punk. You know, the kind that you can't get out of your head for hours. It sounds like they are planning to tour soon too.

Sarcophagus

pics: Naven

They've had a couple shows/barbecues at their house recently and they also book shows at the Clubhouse. Call me for their number, I can't find it. SNOSTREBLA broke up on Sunday. SANITY LANDING sound like Glen Danzig singing in Naked Raygun. They have a tape out which sounds good and is real professional. They also are planning to tour. BLOWHOLE are back together I hear. Not really punk rock music but totally punk fucking insane industrial jazz. I heard they have a double album out. AMNESTY is from Pueblo. I've seen them twice so far and they blew me away both times. Incredibly pissed, heavy, sincere hardcore. I'd have to say they're my favorite Colorado band. The HAPPY VEGETABLES broke up, thank god. Ok, enough of bands.

Zines: First off, there's my zine the *Infinite Onion*. Seven issues out so far of personal anarchy, news, interviews (no bands), art, scams and other cool shit. You can order it from my address below for $1.50 ppd. *Fugue* is a zine put together from various different articles and clippings from other zines and papers with a couple original blerbs. Only one side of each page is used.

Politics: We don't have as many mosquitos in Colorado but we have so many fucking annoying ass inbred nazi types that just won't go away. Usually a bunch of them will swarm into town and get chased out after a week or so, retreating with their tails between their legs. This time the fuckers have been here for a good year and just won't leave. 2 people have been shot, one in the face (he's blind in one eye) and others have been jumped or attacked and just about everybody I know has in some way been threatened. Why don't we fight back? Because every time they show their faces they are in groups and are armed. They also move about once a month. "Maggot" the guilty party in the shooting recently went to court for the shooting and then later for breaking into someone's house and threatening him with a knife and getting off each time without as much as a token slap on the wrist.

Colorado Springs has also recently been the new home of right wing fundamentalist Christian squares Focus On The Family who are in the process of building their fifth office building. A heavily Focus On The Family-influenced group called Colorado For Family Values had an amendment put on the ballot calling for gays and lesbians to be made exempt from minority status worded in a way to legalize firing or evicting gays solely on the basis of their sexual orientation. The amendment passed and as a result many gays and lesbians will be forced back into the closet if they want to keep their jobs or apartments. Aside from this, sex shops have been closed down as a result of the fundamentalists and we are getting pre-

pared for worse.

Tips for travelling punks: There's a soup kitchen that's open between 11AM and 1PM Monday through Saturday located on the east side of the Bijou bridge right next to Firestone. To find punks or skaters try Acacia park downtown. Kafeo is a coffee shop across from the park that caters to yuppies but usually has a lot of alternative types hanging out during the day. For dumpster diving, we have a route we do, but you'll need a car. The Blue Note is a small store that will sell just about anything on consignment and has some cool shit including zines, records, patches, T-shirts etc. It's directly across the street from the Manitou Springs police station. A decent bar (if you're over the hill like me) is the Lab which is frequented by GI's, punks, gothic people, queers and other fringe weirdos. They tend to charge outrageous door prices if you aren't 21 though. Upstart is an alternative theater that has a coffeehouse from 11PM to 2AM with 50¢ bottomless coffee.

OK, I think I've gone on for long enough. Drop me a line if you have any questions. Oh yeah, I nearly forgot I have a catalog of T-shirts, patches, music and literature available for a SASE.

Addresses and phone numbers: Dave Onion/ *Infinite Onion*/VEX/ Neverendingvegetable/ PO Box 263/ Colorado Springs, CO 80901-0263/ (719)444-8548; Sponge/ PO Box 62436/ Colorado Springs, CO 80962/ (719)528-5750 ask for Dee; Black Plastic Records/ PO Box 480832/ Denver, CO 80248/ (303)433-4930 Brian; AMNESTY/ (719) 543-9545 Rich Avacado; The Blue Note/ (719)392-3789 Marvin.

The Inland Empire is a region east of LA. It is made up of several small cities such as Riverside, Corona, San Bernadino, Chino, Ontario, Moreno Valley, and too many more to mention. In the last two or three years things have really started to happen here. Not only has everyone and their grandma been moving here, but we have been able to establish our own music scene, which is very different from LA or San Diego in many ways.

Considering the fact that there has probably never been a scene report from our area (at least not in a long time!), I'll format this report under different catagories to give you more info. and less BS.

Bands: THE VOODOO GLOW SKULLS are amongst the most popular bands at this moment. Their blend of ska and punk has well been accepted not only in our immediate area, but since they returned from their U.S. tour, they have gotten an enormous amount of response from those places they ventured through. With two seven-inches out and a full-length CD on Dr Strange Records on the way, these guys are destined to spread their energetic qualities to where-ever and whoever they can. They're a great band live! For more info on the VOODOOS write: Cheap Guy Music/ 7109 Arlington Ave #A/ Riverside, CA. 92503/ (714)688 3050.

OLD NICK is a three-piece band out of Corona. To me they sound like U.K. Subs/TSOL/Krokus? (just add harmonica to the sound). They have a full-length cassette released by Stinkbad Records. It is entitled *Tomb Or Temple*. Even though their stuff on tape did not really receive much attention, they still seem to be gaining popularity. They just returned from a two-week jaunt through Texas. From what I hear, it went really well. Write: PO Box 874/ Corona, CA/ (714)735-6096

FACE TO FACE are another three-piece band that hails from Victorville. (the desert area) They are more of a powerpop-punk band that we seem to have an abundance of nowadays. But nevertheless, they are really good. They have been offered a deal with XXX Records, but they turned it down and decided to stick with Dr Strange. They currently have a seven-inch single out entitled *No Authority*. Write: Dr Strange Records/ PO Box 7000-117/ Alta Loma, CA 91701.

FALLING SICKNESS is a fairly new band that is heavily influenced by the East Bay bands. They have a ska type hardcore sound. Wow! GOLFBALL LIBERATION FRONT are a group of pre-teens who play some Orange County-ish punk rock much like early D.I. CASPER SPOOK is another new band out of Rialto. They too have a ska influence blended with a MINUTEMEN/FIREHOSE sound. They're good! DEATH MICKIES play some pretty straight forward punk with some melodic vocals. Much like Social Distortion, maybe it's because Chaz from Casbah recorded their first demo. There are far more bands, too many to mention this time. Maybe next time.

Places to play: Copasetic Cafe/ 363 North E St/ San Bernadino, CA. All ages! This place is a promising new venue that has already had some huge local shows (huge being 400+). They treat the bands really nice and the people running the place are cool (imagine that!). These people are really trying hard to get into it, so call them!: Eric (714) 884 2296 or Nike (food and money available).

The Live Oak Inn at Temescal Canyon Rd/ Corona, CA. All ages! This place provides a western-type atmosphere. What was once a full-time family restaurant is now one of our better places for shows. The club is indoor/outdoor and easily holds over 500 people. Some guys in a band named LONG TALL SALLY, who are from Corona, run the shows there. Bands usually get beer tickets and money (depending on the turnout). Call Bob Collins at (714)272-9824 for bookings only.

U.C.R. Barn- If you like college crowds, you might want to stop at the Barn. It's on the UC Riverside campus. It's kinda hard to get a show if you're too punk or something, but they do have some really good shows once in a while. It's 21 and over, but they pay well (this place bums me out). Write: UC Riverside/ Riverside, CA 92521.

Attitudes- 3720 Main St/ Riverside (downtown) All ages! This club is really huge! It is exactly one block away from Spanky's. The club holds over 1000 people. On the weekends they have rave parties. Frank Voodoo, one of the three brothers in the VOODOO GLOWSKULLS, does shows once a month. He usually books the first Sunday of each month. Usually there are 10 bands per show. This is an all-ages, non-alcohol club. Call Cheap Guy Music/ (714)688-3050 (these shows are always worth getting on).

Spanky's- Main St/ Riverside. All ages! This is the place that started doing cool shows a few years back. The owner Ezzat Soliman has gotten a bad reputation with most local and non-local bands. [(714)369-8985. (only good shows are when big bands play)].

Backyard parties are really big in Riverside. Several bands stay busy with parties alone. Usually any party with live bands will draw at least 200 people. The Wynona Riders played a cool party in a living room not too long ago. If you want more information on any of these places, write: 7109 Arlington Ave. #A/ Riverside, CA 92503 c/o Tengo Chorro.

Record stores: Cheap Guy Music/

7109 Arlington Ave. #A/ Riverside, CA 92503. This is a very small record store with a rehearsal studio in the back. It is owned and operated by the VOODOO GLOWSKULLS. They have a sizeable selection of D.I.Y. and independent releases. Once in a while, they have small shows in the back studio area. This is a cool place to hang out at. It's not as trendy as your everyday record hole. These guys have a good selection of vinyl, which most stores do not even carry anymore! Excellent prices, too! This is a must for punks who are just passing through.

Mad Platter/ 10117 Hole Ave/ Riverside, CA/ (714)351-6910. Lots of killer deals in the bargain section! Good place to post flyers for upcoming gigs. Really trendy store!

Rhino Records/ 235 Yale Ave/ (714)626-7774/ Claremont, CA. This place is exactly like the Mad Platter! (same chain).

A Primary/ 3738 Main St/ downtown Riverside/ (714)276-9216. Conveniently located between Spanky's and Attitudes. It's kinda artsy, but they keep up on all the new releases. I guess that's one of the keys to a good record store. They have been known to do free shows outside in the summer (Pop Defect, Wynona Riders, VOODOO GLOWSKULLS all have played there).

Labels: Dr Strange Records/ PO Box 7000-117/ Alta Loma, CA. 91701... Signal Sound System Records/ PO Box 1861/ Victorville, CA 92392.

Zines: *Shock Fanzine.* The same guys who run the Live Oak Inn have put together this small zine. It features mostly local bands. Kind of like a program for their club. Plus interviews, poetry, reviews, more! 4217 University Ave/ Riverside, CA 92501.

Virus Magazine. A well done zine from Corona. Just a couple of local punks who put out a magazine when they have the money. Local interviews, reviews, poetry, stories, funny jokes and cartoons! (sorry, there is no current address. These guys move a lot!).

Other zines of interest are *Mean Street, Last Word, Wicked Mission, 34F.*

Etc: There are a lot of things one can do in downtown Riverside. Downtown is filled with book stores, thrift stores, free museums, and many historical landmarks. On Wednesday nights, they have a street fair in the Main St. Mall. All the punks hang out by A Primary Records and are the center of attention. Cops on bikes make it really hard to do anything "punk" in public ("punk" meaning doing something stupid like setting off stink bombs in crowded areas etc., etc.). I only go to the street fair to hand out flyers. It can get old after a few weeks.

The film festival every Thursday can be fun too. A Spanish theatre shows foreign and rare films at a very cheap price. And since we are in So Cal, there are several shopping malls, fastfood, theatres, and whatever else interests you. We're only one hour away from the beach or the mountains. Mexico is only two hours away!

So, if your band is going on tour, or you're just passing through, come check out a place that is suddenly growing musically. Riverside is between LA and San Diego. It gets hot and smoggy in the summer. For more information on Riverside, write, Cheap Guy Music/ 7109 Arlington Ave. # A/ Riverside, CA 92503. Send a SASE envelope please.

Things I forgot to mention: KUCR 88.1, KSPC 88.7, KSSB 106.3... FM stations.

Hello ,this is Edgars from *Wilks* fanzine in Latvia I want to tell you about "Otrdienas Manevri" (Manoeuvres on Tuesday), one show from the life of Latvian underground.

The first group was INOKENTIJS MARPLS, the veterans of Latvian underground. They started in 1985 (in the Soviet stagnation time) and played punk/ hardcore. The leader/guitarist/vocalist of this group, Dambis (Dike) once said: "It's not important what to play, why to play, on what to play. The main thing is to know which handle pumps up the volume!" The group has many adventures with cops, alcohol, press. They've played three times in Lithuanian punk festivals and have gained great recognition. Dambis is the only band member who plays all the time, and he doesn't even have a guitar: he borrows one for the shows. The drummer and bass player often join the band a few days before the shows. All people understand this is the best Latvian underground band: hardcore+fun+joy+voice like a grunting storm. (INOKENTIJS MARPLS c/o Dambis/ K.Barona 95A-5/ Riga/ Latvia).

Then came on stage my own band, NDA or NAC DILONIT APSEDIES ("Come And Sit My Consumption"). The group was formed one year ago, when 3 friends met at the hospital guard's shack. There were rehearsals, recordings, then authorities fucked them off. Then we rehearsed in flats, clubs, warehouses and in the pioneer club. At the show we played garage punk reminding of Exploited, GBH and also we had songs which reminded nothing.NDA have two demo tapes out now, the latest one from last summer and called *Gott Mit Uns* (NDA c/o Edgars Embergs/ Mucenieku 28A-32/ 3300 Kuldiga/ Latvia).

Then came TUKSA MUCA ("Empty Barrel"). The group has a long history: the history of their leader Andzons. He played in his school years alone as well as with friends. The music was strange and teachers said, looking to him: "Empty barrel". "Oh", thought Andzons, "It's a great name for the group". And now TUKSA MUCA is on stage: It was their first live show with their new 14 years-old female saxophonist. Music was strange, strange. This part of audience who understood Sonic Youth and The Cure, understood them too because their music is some .conglomerate between these bands. All songs are in Latvian, full of gloom and hopelessness. The atmosphere in the hall was mysteriousness and spiritual, that stuff. Only TUKSA MUCA plays that psychedelic music in Latvia now. (TUKSA MUCA c/o A. Indan/ Skolas 13-10/ Ikskile/ Ogres Raj/ Latvia).

IR BIJUSI MATI UN IZBIJUSI ("Hair Has Been And Was") played this evening their best program. As ever: in their own style, reminding of Wedding Present or Jesus And Mary Chain. And voice like The Gedge." Indie pop" says their bass player Janis. Girls from the audience brawled at the stage like captives inside the gates of a prison. Crazy. The bass player does his own zine, *Dziga.* (IBM & I/*Dziga* c/o Janis Daugavietis/ a.K.35/ 1055 Riga/ Latvia).

And the last group at this evening was GRINDMASTER'S DEAD, one of the Latvian death/grind generation. They've been playing for 2 or 3 years already. Earlier they played some strange psychedelic postpunk like heavy Bauhaus, the bass player sang. Now the vocalist is the guitarist Peter and his voice is like Carcass or Lee Dorian. Songs are in Latvian but no one understands the lyrics. All songs are written by bass player Ivars.The show was held on the 1st floor and everybody could hear the drunken audience's screams even from the ground floor's toilets. (GRINDMASTER'S DEAD c/o Ivars P./ Tallinas 87-9/ Riga/ Latvia).

Vandals

Other Latvian bands are LIKSMA MASTURBACIJA ("Joyfully Masturbation"), a brand new group, formed by Wimboo Fish. They play early punk like Exploited, Dead Kennedys. They look good but their playing is technically bad. ANNA VANNA KAPEC? ("Anna in Bath Why?") was one of the first Latvian punk bands. Now they've split up. They had 2 members, Ezis ("Hedgehog") and Slikonis ("Drowner"), and no one knew how to play their instruments. They usually found other musicians before the shows. They were the most scandalous group. Great drinkers. Now Slikonis has hanged himself.

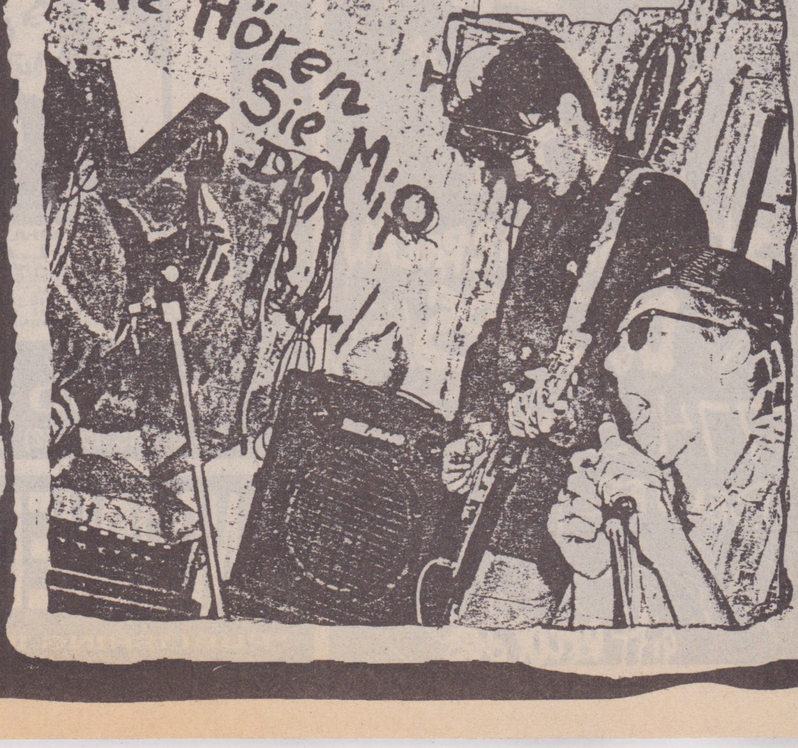
Inokentija Marpls

VANDALS were the first Latvian thrash band, now having split up.

USOCA ("Urinating Statue Of Castrated Angel") is the Latvian crazy man who lives and plays in the States, industrial music: Janis Sils/ 3831 N. Fremont #201/ Chicago, IL 60613/ USA/ 312-296-9445).

HUSQVARN is a thrash band, as are REMAINS and EXTRESS. A very early punk band in Latvia was TSEMENT, formed by Russians. There was also DZELZS CELS and ZIG ZAG (still around), but now they play electronic post punk. Russians in Latvia have punk bands too, but I don't know them. If you need more info, get in touch! Edgars Embergs.

I.B.M. & I



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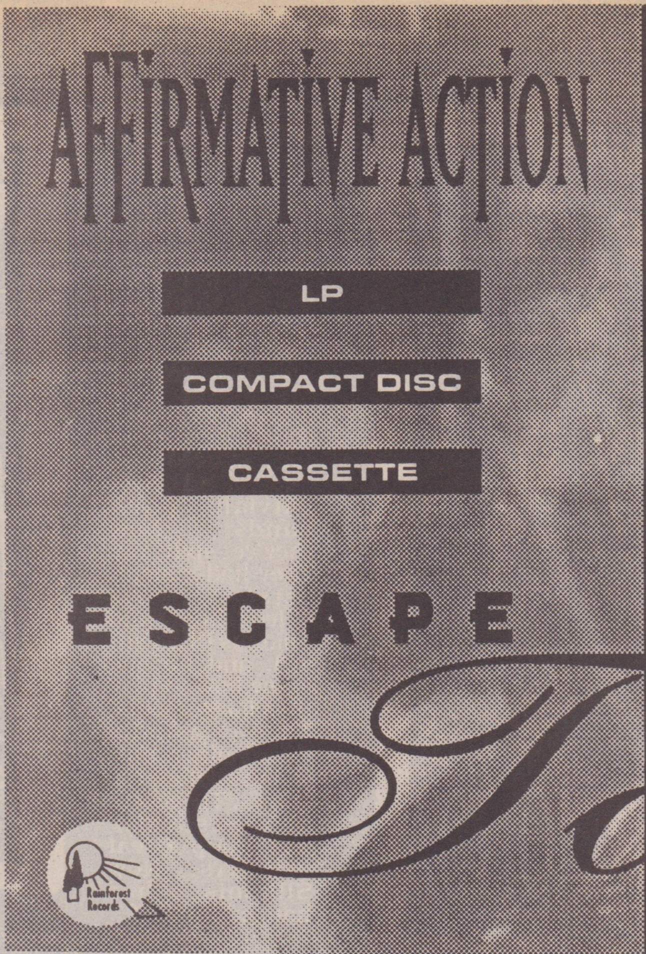

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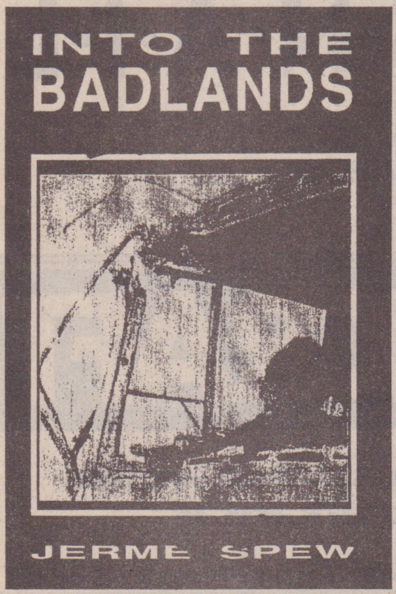

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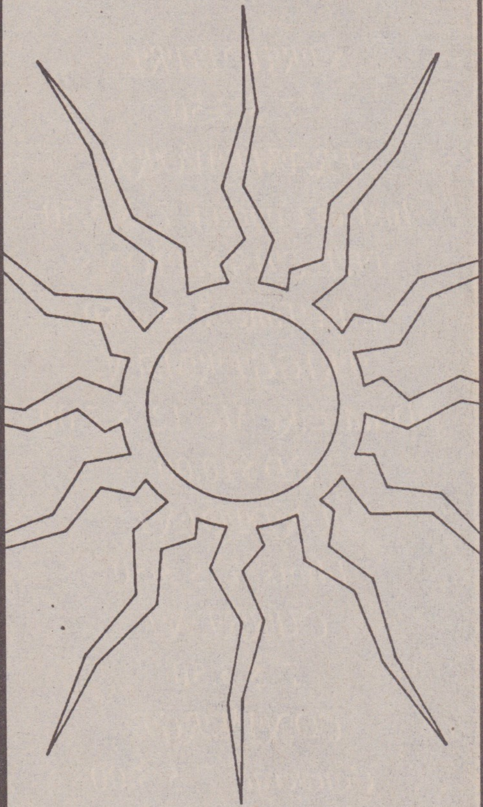

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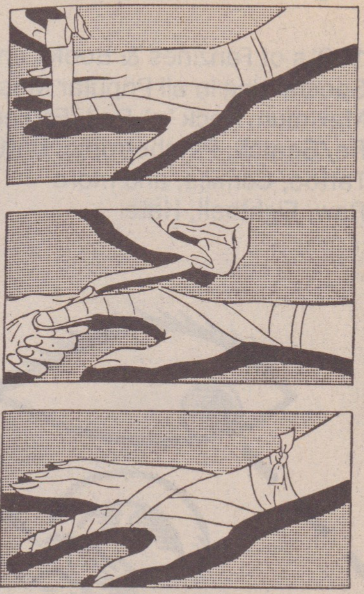

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interview by Trever Staige photos Trisha Leeper

Get this, last night (Oct.15) I, your trusting reporter, met with a band that has the style, the people, and the drive to make you want to say, Fuckn Bad!

SHOVELHEAD is a San Jose based band that is just starting to make an impact on the Bay Area. The band consists of four members, Chris Landon (lead vocals), John Haugh (guitars), Steve Cabalero (bass guitar), and John Tistone, otherwise known as Lip Dog, (drums).

These four guys are one of the coolest and most innovative bands in San Jose. Steve, otherwise known as Cab, left us hanging there for a second when he quit his band Odd Man Out to devote more of his time to skateboarding. At Steve's dismissal, the band disbanded and went on to other bands like the Faction and so on.

Steve and John started the project with the idea that they could make music that would drive the excitement to skate or to thrash around or to get you going as far as you could go. Chris was a friend of theirs who had some background in singing so Steve gave him a call and asked him to make a demo. After at least twenty or more singers were listened to, they chose Chris for his vocal ability.

The big question that was on my mind was why did Steve change from playing guitar to bass. Steve said he felt that John was a better guitarist than he was and he wanted to play something new. Steve still skates professionally, but wants to make music on the side.

SHOVELHEAD is thinking of making a CD in the future. What to expect from it is another question. The CD will be on the 819 record label and will have songs that are currently being played in their shows. The one thing that they told me was San Jose is their home and if you are in a San Jose band, don't quit because San Jose is the new up and coming S.F. for the future.

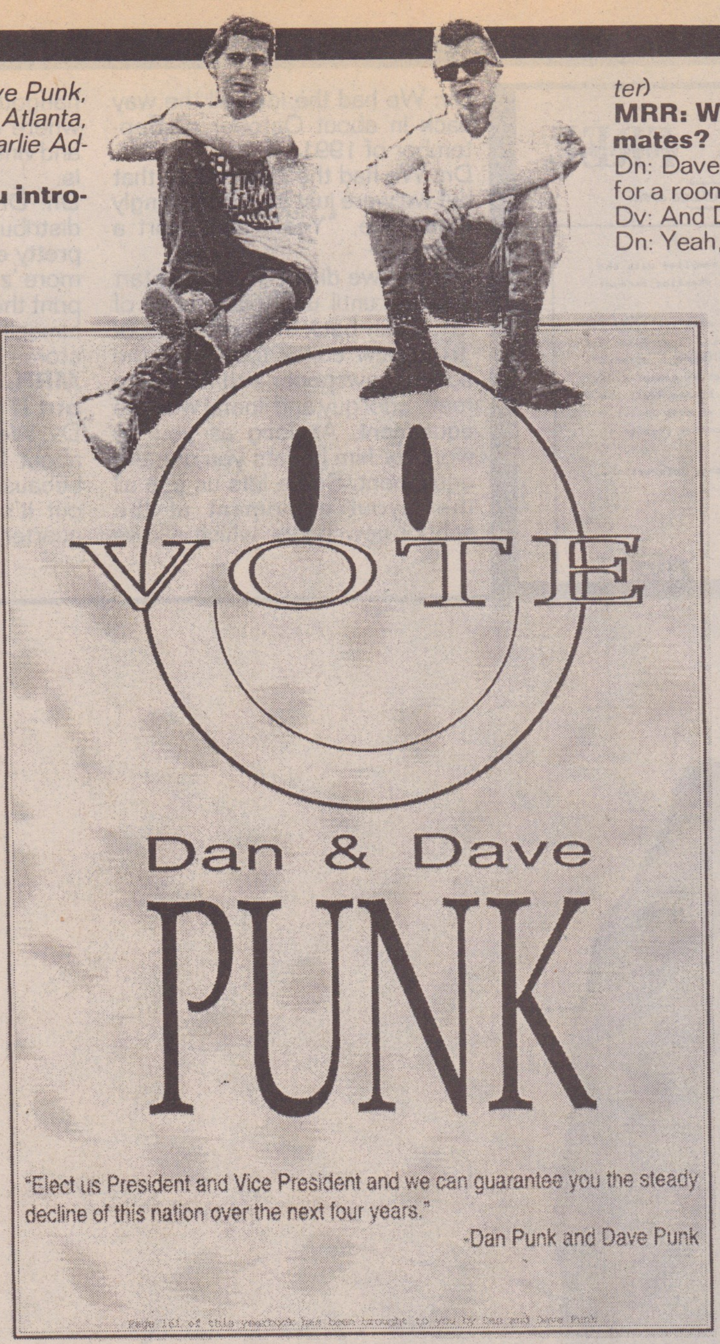
Just Another Austrian Band

Homeboys of a 15.000 inhabitants "city" (Yo!), Bad Ischl close to the tourist-trap Salzburg, we started playing in 1987 with this strange name meaning "The Health Resort" (an allusion to the state of town), which we thought at that time should express the fact that we were the only (punk rock) band in town. Passing through salad-days, we tried our best, changed the line-up once in 1991 (another drummer) and kept playing despite the fact that diverse studies and jobs spread us over several towns.

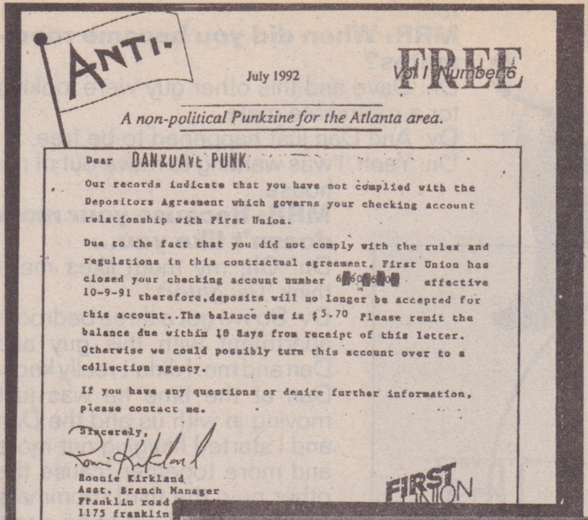
Two years ago we released our first EP and got into work more seriously. We were always using our daily life language in order to express ourselves (Profane Existence: "Strong, powerful HC with personalized political lyrics") and still sing in Austrian dialect. Up to now, we released two EPs and contributed to 5 samplers (from video to CD) and played (for an Austrian band, quite a lot) in Austria, Germany, Slovenia, CSFR and Poland among others with SINK, NO FX, SPERMBIRDS etc. Hungary should follow in December.

At the moment we are looking for a label in order to do a first LP. We try to do as much, as we can, so if you could help with concerts or simply want to know more about us, write to: Flo Sedmak/ Schutzenweg 6/ A-4820 Bad Ischl/ Austria. All our stuff is available at -Sacro Egoismo/ Schelleingasse 39/ 24/ A-1040 Wien/ Austria. Thanks.

An interview with Dan & Dave Punk, late at night, in their living room in Atlanta, Georgia. By Devon Morf and Charlie Adamac



MRR: First off why don't you introduce yourselves?
Dn:I'm Dan punk.
Dv: I'm Dave punk.
MRR: And together you're Dan & Dave Punk?
Dv: That would be right.
MRR: So when did you start your radio show?
Dn: Our radio show began in the fall of '89. We started off playing old punk.
Dv: Because we didn't know there was that much of a scene out there. We didn't know there were that many new releases.
Dn: Then after six months we started getting more into punk. You can only play the Sex Pistols so many times before you go "aaah!" Then approximately a year ago, May or April, we picked up Maximum Rock 'n' Roll and saw there were a bunch of cool punk bands, so we wrote a bunch of 'em.
Dv: We just wrote letters. Just picked out ads. Anybody who advertised in MRR, we wrote 'em a letter and told 'em we do a punk show and if they'd wanted to send us something, to feel free. We got a pretty good response to that, about 25%.
MRR: How did you find Maximum Rock 'n' Roll?
Dv: It's around in Atlanta; it's just not in a lot of places.
MRR: Because you said you didn't know there were that many bands out there...
Dv: I didn't even know MRR existed until Dan picked it up for us.
Dn: I knew of like Screeching Weasel and Mr. T Experience, but that was about it. I had a friend who read MRR who kept telling me to read it. And I said, "yeah, yeah, yeah" and then I finally picked it up...
MRR: What, do you not like to read?
Dn: Yeah. *(laughter)*
Dv: Well, Dan's illiterate you know, he learned to read from MRR... *(laughter)*
Dv: ...which is pretty sad.
Dn: I know feminism and racism, those are two of my big words now. *(laughter)*
MRR: How did you get access to the show?
Dv: Oh, I started to do the radio show back in 1988. I was going to another college at the time, but had a friend that went to Southern Tech and he joined the radio station. Back then, both me and my friend were into speed metal like Overkill and Metallica. He went down to the radio station first and then I started to go down there on the weekends during the summer. I eventually signed up for classes at Southern Tech and then I started to do the show. So I was there for about a year or a year and half before Dan came to the radio station.
Dn: I'd been going to the school there since the fall of '88 and I was just kind of getting burned out with school and I'd always wanted to be on the radio station so I went to an organizational fair in the Fall of '89 and Dave was one of the three people in charge of putting it on.
Dv: I was the general manager of the radio station at that time, thank you very much, the head honcho.
Dn: For a while I was playing stuff that wasn't quite punk, I was calling it punk, but it wasn't quite punk.
Dv: We used to be into some weird stuff.
MRR: Like, like...
Dv: There was Nina Hagen that I used to like a real lot.
Dn: We don't want to talk about it. *(laughter)*
MRR: When did you become roommates?
Dn: Dave and this other guy were looking for a roommate mate...
Dv: And Dan just happened to be free.
Dn: Yeah, I was wanting to move out of my house...
MRR: Because your mom doesn't like you...
Dn: Oh, my mom likes me, I think. *(laughter)*
Dv: So we got a three bedroom apartment with this guy and Dan and me. I didn't really know Dan at the time he was just moving in with us and the Dan and I started hanging out more and more together 'cause the other guy, the third roommate of ours, turned out to be a real dick. He moved to Athens, by the way. That means there's one more dick in Athens. But that's basically how we met. That's when we got hooked together and started hanging out and then we eventually moved out of there and came down here.
Dn: In fact, we started the show right after we moved, because I got a real late air shift one time in the Fall. I was all, "Man, fuck!" and so Dave was like, "Okay, I'll help you out."
Dv: Because late air shifts are a pain in the ass.
MRR: Do people think you're brothers because you share the same last name?
Dv: More people think we're lovers I think, than think we're brothers. But that's what we're implying, that's what it's supposed to be.
Dn: Brothers, we're supposed to be brothers, like the Ramones.
Dn: Yeah, it was the Ramones thing.
MRR: What is it with the Ramones? Are the Ramones your patron deities?
Dv: The funny thing about that was Dan was always a big Ramones fan, ever since I've known him he's been super big into the Ramones. I used to not like them because there was this girl that I hated that used to work at the radio station and she liked the Ramones, so I every time I heard the Ramones I immediately associated them with her. So I hated 'em. Then Dan started getting me into them and then I started listening to them. I think they're a cool band but they're not like my favorite.
Dn: They used to be my ultimate favorite but since we got into new bands there are all these bands that I like on one level and I don't really have a favorite any more.
Dv: I really consider them the first punk band to get together. I mean they were



Dv: We had the idea all the way back in about October or September of 1991.

Dn: We had the idea before that but we were just saying it jokingly then. Like, "Yeah, let's start a 'zine up."

Dv: But we didn't seriously start doing it until until December of '91. Then back in September of '91 a new editor took over the school newspaper and he was a really cool guy and liberal with the equipment. As long as you do work for him he lets you use the equipment. So he lets us use all the layout equipment at the school newspaper which allows us to quickly produce a nice looking professional punk 'zine. First one came out in January of '92 and we put them out for free. We just spend all our extra cash on printing them. Then we put them out in local places.

Dn: That, and send them out with our play lists.

Dv: We started doing about 200 copies, I think now we're doing 300 copies and we're doing pretty good because we're giving them all out.

MRR: Where do you distribute them locally?

Dv: Mainly in the Little Five Points area which is a big alternative hangout in the north-east Atlanta area. It's where all the underground record stores and vintage clothing and all that sort of stuff is.

Dn: Dr Strange Records are starting to distribute our stuff in California. So that's pretty cool. He wants us to send him a lot more 'zines but right now we can't afford to print the 300 copies he wants to distribute himself with his mail order and in record stores down there.

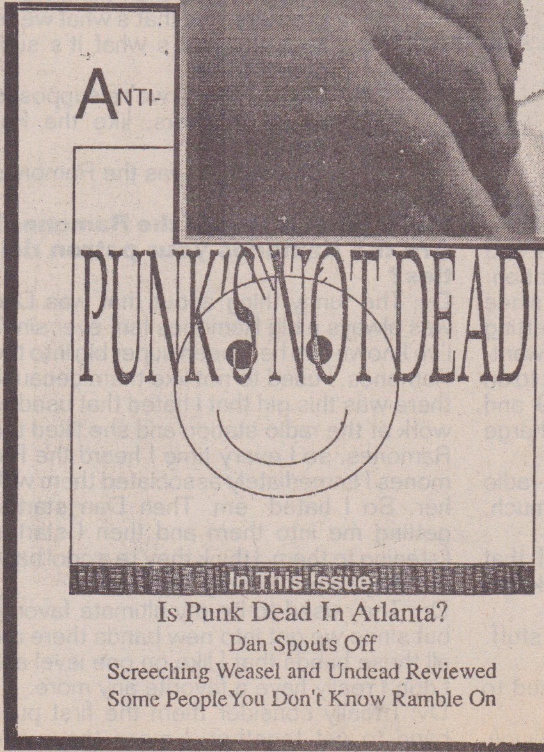
MRR: How do you afford to put it out if you give it away for free?

Dv: We both have full time jobs and that's about it. I didn't want to start charging because it seems when you're first starting out it's pretty stupid to charge, even a quarter, 'cause then you have to go through the hassle with the record stores of getting them to buy the 'zine at the price you want per copy. It basically seems we wanted to make it as easily accessible to the greatest amount of people, at least in the beginning. That way they can just pick it up and walk out.

MRR: Is there anything else you'd like to become involved in? You have a radio show and a fanzine; is there anything else you want to pursue?

Dn: We'd like to somehow distribute our show to other radio stations.

Dv: We'd like to syndicate it like MRR does there radio show. Mail out a cassette to radio stations around the country to whoever wants it. That we'd have to charge for it,

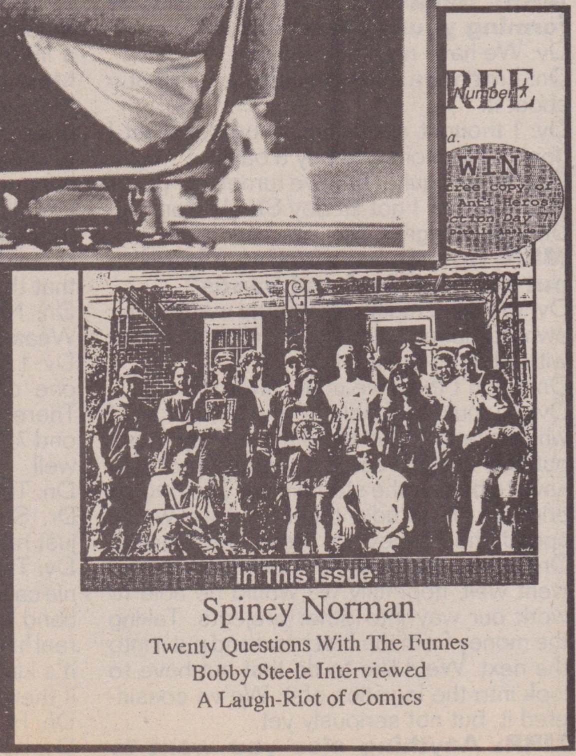


but we probably wouldn't charge as much as MRR. They charge $60 for three months for a weekly one hour show. Our show is three hours, but we'd probably make an option where radio stations could buy less time per show because I know a lot of radio stations don't have spots for three hours of punk. We would probably only charge $50.
Dn: The only problem we have with that is that we can get away with playing stuff that has bad language on our station.
Dv: Our station's really small. It's only 16 watts, about an 8 mile radius around the college. So the FCC more or less ignores it.
Dn: But if we sent it to other radio stations they might not be able to play the offensive stuff.

tion. Since we're so small and out of the city we're kind of left in the wayside so we don't get a lot of recognition. But we do get some calls during the show, so we know there are listeners out there.
MRR: But you sell the tapes of the shows?
Dv: Yeah, we do. We offer the tapes for $5 a piece. If we syndicate we might have to change that. We really haven't looked at the logistics of all that. But we offer the tapes for five dollars and we're really not making a profit 'cause it's like two or three dollars for tapes.
MRR: How long are the

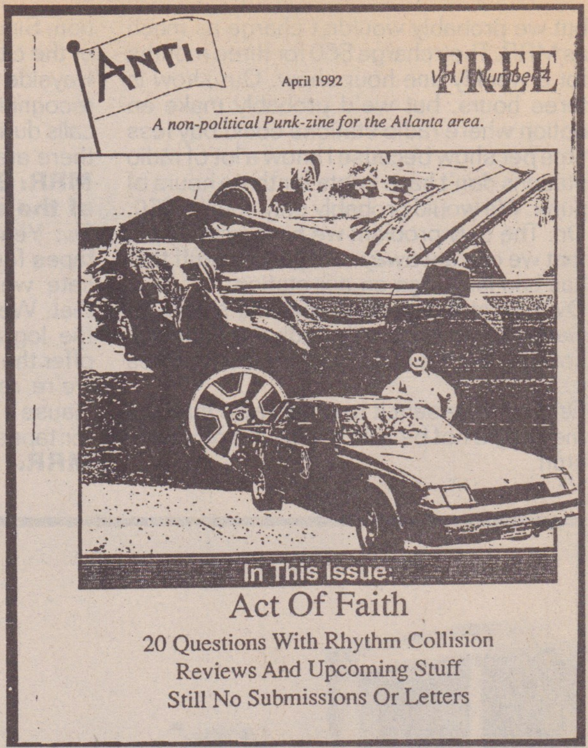
Dv: So it'd take a lot of work, we'd have to go through each show and either edit it out or be selective about what we play and we don't like to do that. That's basically censorship and I wouldn't want to not play a band just because their songs contain language which may be "offensive" to some.
MRR: Do you get a lot of fan letters?
Dv: No, the station doesn't get a lot of response, period. First of all, it's not well known. Hardly anybody knows of it. There are a lot of other college stations in the Atlanta area that are a lot more well known, like WRAK at Georgia Tech. Atlanta also has the largest college radio station in the country, which is WRAS. They broadcast from Georgia State and are a hundred thousand watts. They get a lot more atten-

tapes?
Dv: We send you two 90 minute cassettes, that's three hours. Then postage on the tapes is like $2 for two cassettes.
Dn: Since we started doing the zine there's a lot of local people who try to tune in but they can't listen ''cause they're too far away. So we send them tapes and they really like it. But it'd be nice if everyone could hear it every week and we could get people to do that.
MRR: How many people do you guys correspond with on a regular basis? It seems like you do a real good job

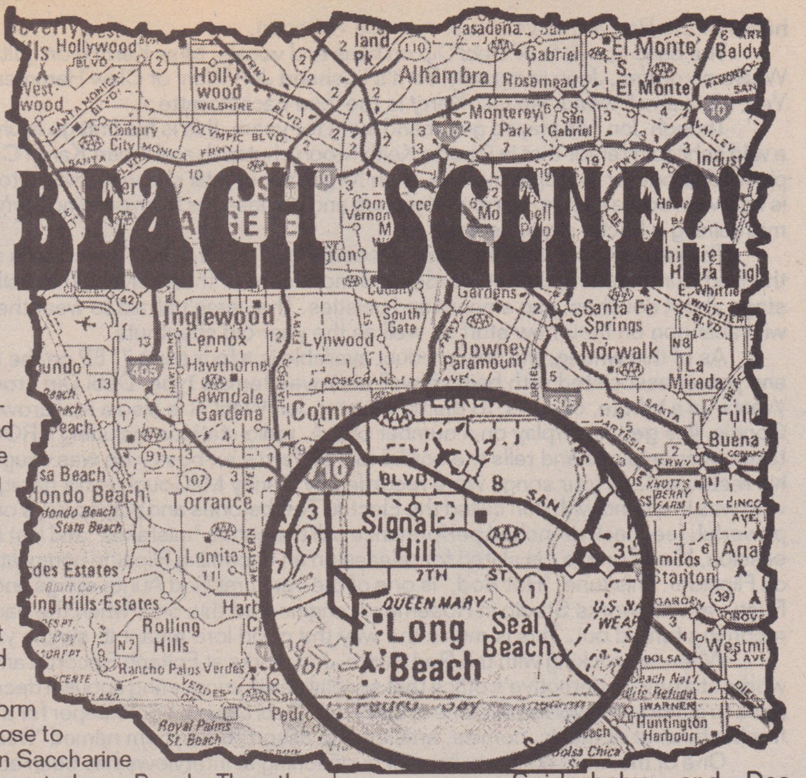


of keeping in touch with people.
Dv: Probably about 200 total, you know people drop off here and there, people stop writing 'cause they move or the band breaks up or whatever. But we have about 100 to 125 that we write to on a regular basis and try to keep up with. We try to mail out playlists out at least once a month, but that's not always possible because it costs a lot to mail. The mailing wouldn't be that bad, but we like to mail out the 'zines to a lot of the people we correspond with. So we end up buying about a 175 stamps at 30 cents a piece, and it adds up. So it ends up costing you 50-60 bucks to mail after you've photocopied all the playlists and everything. We try to keep up with the mailings every time we get the money. But if somebody sends us something, a letter or a post card right away.
Dn: Of course, we're not very good at that. We're better than a lot of people, though. I know, because we write to so many people, we know how lax some people can get. We try to keep up with them. If somebody goes through the trouble of packing up a single, this is something they've sent money on and they're spending postage on it to. It's not just the money it's the time and effort they've but into sending it out to us. They, at the very least, deserve to receive a thank you or acknowledgement that we did receive it and that we'll send them a playlist when we get enough money. Usually, if somebody sends us something, we'll play it at least once. I mean, we've got some stuff that was completely out of format for our show, really just off the wall stuff that wouldn't be considered punk even by the most liberal terms. But we play it at least once and we'll get 'em on a playlist and thank 'em for it and everything. We try to give everybody a fair shake.
MRR: Have you ever thought of forming your own band?
Dv: We have no musical talent.
Dn: I might be able to vocalize, but that's about it.
Dv: I thought about taking up bass but I don't have money to buy a bass.
Dn: I have a guitar but I've turned my guitar into a shrine. I got Bobby Steele from the Undead to sign it.
MRR: How about starting a label to put out stuff by local bands?
Dv: We have really considered starting our own little label, but we're not all that familiar with what goes into it.
Dn: I don't think we could afford it.
Dv: It would probably be the kind of label where we front the band the money to put out the singles but they would probably have to pay for the studio time. They would bring us the studio takes and we would spend the money to press the singles. Once we initially got the ball rolling, if all went well, hopefully we would be able to work our way into other projects. Taking the money from the first band and put it into the next. We'd like to do that but have to look into the logistics of it. We've considered it, but not seriously yet.
MRR: Anything else you want to talk about?
Dv: I'm glad you asked us that, 'cause I think there's a lot of local bands around here that deserve recognition. Act Of Faith is probably the biggest drawing punk band in Atlanta right now, I guess. There's three bands here that combine together, Act Of Faith, The Difference and Spiney Norman.
Dn: There's Crisis Under Control, too.
Dv: Act Of Faith and Spiney Norman have been around about the same amount of time. And Crisis Under Control have been around six months or so. The Difference are brand new. Jack The Lad are another big headliner band who play oi music. They have their act together, their guitar player is real good. Their sound is real tight, but they have their own little following and it's pretty limited to that, I don't think they have much of a following outside of Georgia, or even Atlanta.
MRR: What are some of your favorite bands that you've come across because they sent records to the show?
Dv: The Dread.
Dn: I like All You Can Eat a lot.
(*disbelieving, "you're just saying that because..." looks*)
Dv: I don't like them at all, the Fuck Boyz are cool.
Dn: Youth Gone Madd.
Dv: I think the Dread is the only band that sends us consistently good records. The *Stiffed* EP was really good, it was something we really got into. Now we just got their 10", "Sickening" and I thought it was just as good, if not a little better than the first one. Most bands, when they get that first single out, the second is not quite as good, possibly because your expectations have built. That happened to me with the F-Boyz, I really liked their first 7" but thought their second 7" was good but didn't have that ummph to it that the first one had.
Dn: Now I like Nar, Screeching Weasel and the Vindictives.
Dv: I think the Gits rule. They're one of my favorite new bands. There another band whose second 7" followed their first one real well.
Dn: Then there's anything on the Dr. Strange label. Doc Strange just rules.
Dv: There's also a guy in California called Johnny Rebel who has a band called Padded Cell. It's not real hardcore and it's not real fast. It's kind of a casual punk I guess. If there is such a thing.
Dn: He's real political and stuff.
Dv: Kind of Clash-y, they get soft at times. Or more mellow. But he's real political, real social-political topics in his music. I don't really get into all that stuff. Obviously our 'zine isn't very political. I mean I get into it but I don't like to make too much of an issue about it because you hear about it much in MRR and stuff.

You may write Dan & Dave Punk c/o Anti/ PO Box 20442/ Atlanta, GA 30325. If you're in their area, tune into thier show if you get the chance, if not, you can drop them $5ppd. for two 90 minute cassettes of one on their shows.



L.B. SCENE? WHAT LONG BEACH SCENE?!



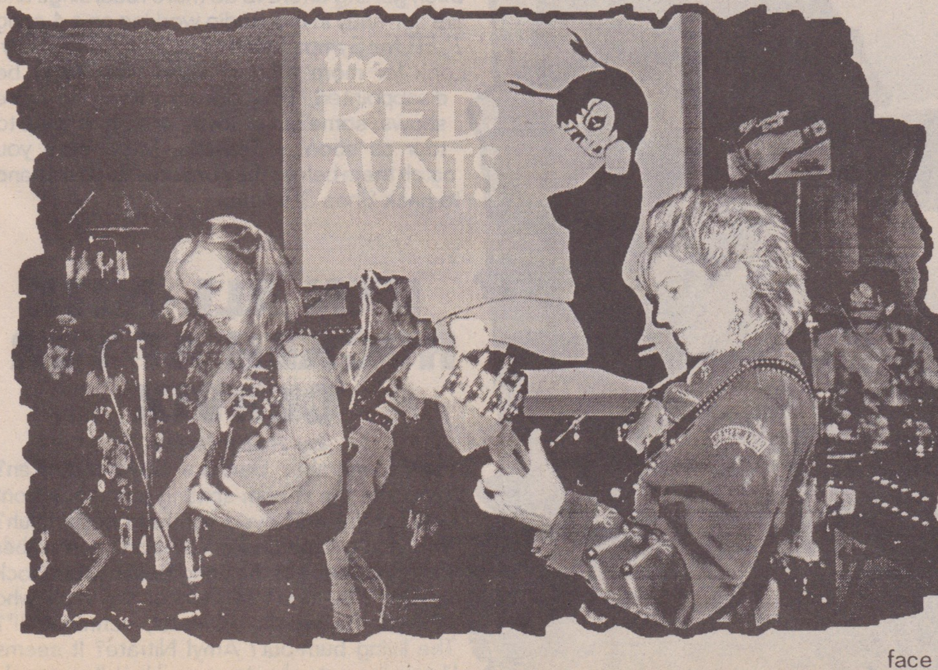
by P. Edwin Letcher

What do the Red Aunts, Ken All Nite Rocker, the Humpers, and This Is Edwin have in common? All have passed a good many evenings carousing and hustling eight ball in sleazy little Long Beach bars that seem to have sprouted like weeds long ago and resisted all efforts to be uprooted. At one place, you can get a mixed drink, a bottle of beer, and leave a tip, all for the same $5.00. One joint offers peppery pickled eggs along with its two pool tables and giant selection CD jukebox. All cater to the kind of old drunks who can argue vehemently, for hours on end, about whether pizza should have bell peppers on it, without working up a sweat or falling behind in their slow but steady liquid intake.

In the midst of this great American decadence, bands form and foment. Band members also move to Long Beach to be close to the inaction. The Jack Brewer Band is here. Jack used to be in Saccharine Trust a few years back. Claw Hammer has a couple members in Long Beach. Then there's Spiderbaby, and Das Klown, and the Paper Tulips, etc. If you were to quiz them about Long Beach's perceived attractions they'd probably respond with blank stares. "The Spruce what?" "Beach? There's a beach here? Where?" "The Queen who?" Then why are they here? "I like Long Beach." "Good cheap bars."

There aren't a lot of places to play so the bands usually cruise to Hollywood or wherever else they end up being booked. There are a few places, though. Bogarts is a larger venue that hosts out of town touring bands on the level of Vertigo, Cows, Dwarves, etc. They also feature older big name acts like N.R.B.Q. and John Cale. Estherspace is an art loft in the seedy part of town that features more local alternative talent. Industrial is spoken here. Then there's the Hillside, a rustic old biker/cowpoke hang out that let's its hair down on Sundays and blasts rock. There's a movie theatre that has tried putting on shows once. We'll see. Aside from that, there's your basic neverending backyard, garage, and/or rooftop parties.

The bands featured don't have a whole lot in common. But a love of loud, raw, fun music and sleazy watering hole ambiance is enough... plenty in fact.



THE RED AUNTS RUMBLE

by P. Edwin Letcher

The Red Aunts are real, raw, and raunchy. Three boisterous broads and one gnarly dude who assault newly found instruments. Said guitars, bass and drums may wince a little but they offer up the most stunning sounds that worm their way into your brain and take up permanent residence.

The band started in early June of 1991, almost as a dare. Guitarist Terri said, "Hey, let's start a band. We'll learn to play, write some songs, and conquer." Humper Scott Deluxe Drake came up with the monicker, and by the Fourth of July 1991 the Red Aunts were ready for their first gig. The show was at Debi Dip's Wild Ass Garage. The Aunts slammed through a 5 or 6 song set. The songs were crude and sloppily played, but there was no denying it, even then: These Red Aunts are on to a good thing. The music was, and still is, hard, loud, cranking, uncompromising, in your face rock n roll.

Getting to where they are now can be summed up in two words: work and ambition. They practice more than most bands, though not as much as they'd like to. And lead guitarist Terri is constantly on the phone arranging new opportunities to spread the gospel. If you haven't

heard of the Red Aunts yet, trust me, you will soon.

The band consists of Debi Dip on bass and vocals, Miss Kerry'd on guitar and vocals, Blind Lemon Terri on guitar and vocals, and Joan Whale on drums. Joan is actually Terri's husband Jon Wahl of Claw Hammer super stardom. Debi Dip is married to Edwin of This Is Edwin. Yes, it's a small world, isn't it? Kerry is the lone bachelorette.

Though Jon has played guitar and sung for years, this is his first go round as a drummer. He has jumped right in, though, and plays with a wild schitzoid fervor that is 9 parts Keith Moon chutzpah and 1 part Karen Carpenter finesse. Debi had picked up a bass a few years earlier, plucked about for a couple months, then forgot about it till she was invited to help form the Red Aunts. Terri and Kerry (or Mofungo, as she is known in some circles) borrowed guitars and got lessons from obliging friends. They are still learning basic chord structure and riffage while maintaining a hectic gig schedule.

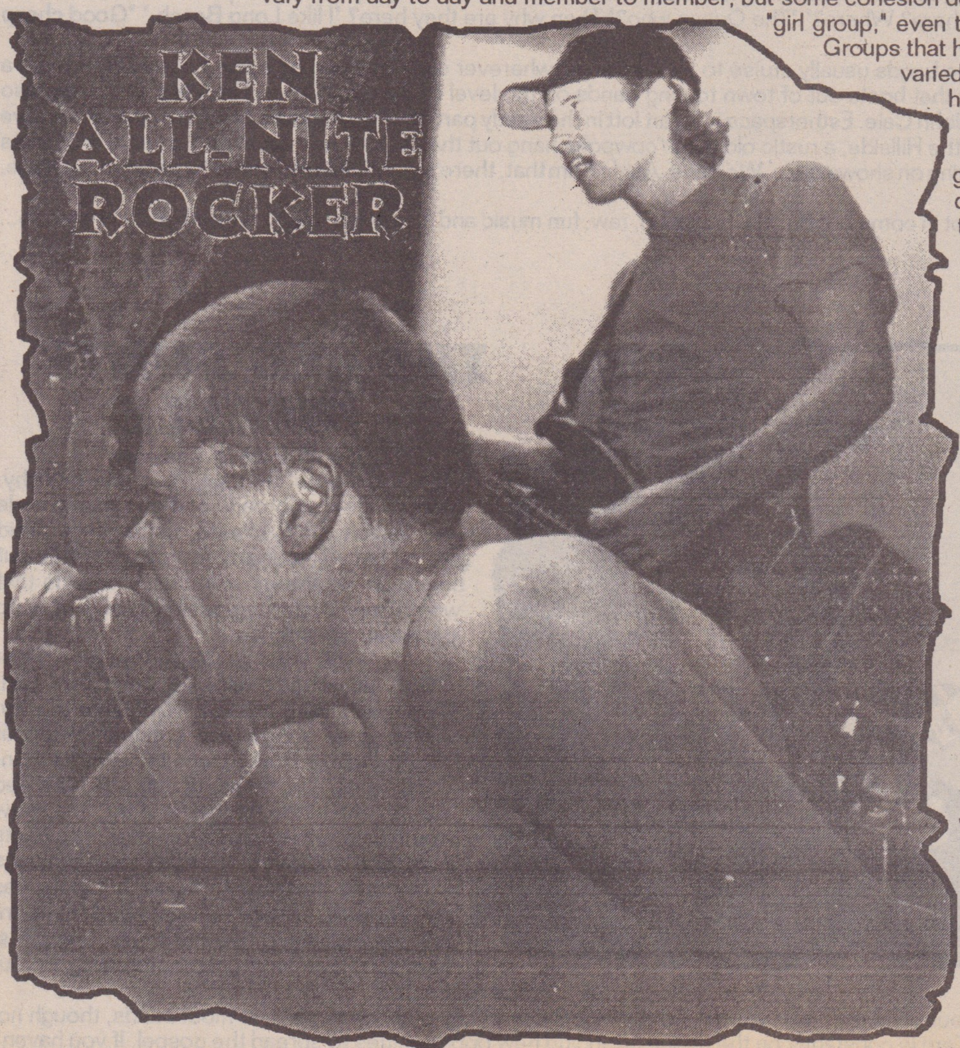
The early shows were, by some accounts, god awful noise. The noise is still there and hopefully always will be. But every show has found the Red Aunts getting tighter, harder and more sure of themselves. This self confidence is exhibited in many ways. The gals chat freely on stage about douches, pap smears and paisties. They aren't afraid to wear the campiest, frumpiest, or sexiest outfits. And they rock out with wild abandon on their new stuff as well as the year old chestnuts.

As of this writing, the only product available is a four song 7" EP on the Hell Yeah label. "Big Cans," sung by Kerry, explores the pathos and power associated with being a well endowed female type. Debi Dip croons the next two tunes on this inspired disc. "Whatever Jonny Wants" is a tribute, of sorts, to thump meister Jon Wahl. It is also a real crowd pleaser live. "The Vibrator Song" was written by Debi's sister Connie. It is getting airplay on a number of L.A. radio stations including KROQ. Rounding out this gang of four is "My Old Man Boss." Kerry takes over on pipes and tells the sordid tale of Terri's ex-boss who was caught spying on her while doing her business in the ladies' room of his restaurant. All four songs were recorded by Danny McGough in his garage studio, utilizing recording equipment from the sixties. Danny, who was in a band with Jon called the Electric Tombstones and played keys on Claw Hammer's *Devo* album, captured the band giving a dirty, powerful, feedback drenched performance. All the subtle "mistakes" and last minute changes are here for all to enjoy. Another song from this session, "Sex Zombie," is slated for release on an upcoming Flipside compilation. Yet another track will be feature on a car theme comp (also on Flipside). This tune, "Hot Rod," is one of the very first Red Aunts songs and was recorded several months before the McGough sessions. Rusty, at Wireworks Studio in Rosemead, engineered this one, when the band was in its infancy. The group was surprised at how good the recording turned out. This is music the way the good lord meant it: simple yet effective.

When not rocking with the Red Aunts, Jon works at Epitaph Records and records, tours and gigs around town with Claw Hammer. Terri works at a private detective's office that specializes in uncovering spousal deceit, and co-owns a vintage clothing store called "Get Lost." Kerry goes to school and works part time at Get Lost. Debi Dip is a bookkeeper for a downtown L.A. restaurant supply store and publishes a monthly freebie fanzine of music, comics, articles and assorted mayhem named "Real Life In A Big City."

One of the most common lines of questioning at interviews has been about their being part of the girl group craze. The Red Aunts have been interviewed by KPFK and KXLU radio stations, Flipside, and some cable TV rock program in Riverside, Calif. Their answers, of course, vary from day to day and member to member, but some cohesion does exist. They don't mind being considered a "girl group," even though they don't feel the term means much. Groups that have girls in them produce music that is just as varied as groups that do not have girls in them. They have no qualms about using their girlness to their advantage. They aren't about to complain if a reviewer pointedly compares them to other groups containing girls, or if their gender is discussed more than their music. Most of all they are proud to be girls who rock. They play the kind of music they like to listen to. Tough, noisy and brash.

The future looks bright ahead. The Aunts have been getting offers to do more recordings and are currently in the studio working on a 4-song 7" EP for Sympathy For The Record Industry. Look for more product soon. You won't be disappointed. They are also lining up more shows, some out of town, and have plans to tour as soon as feasible. Make sure you catch them before they become the third band to pack Shea Stadium.

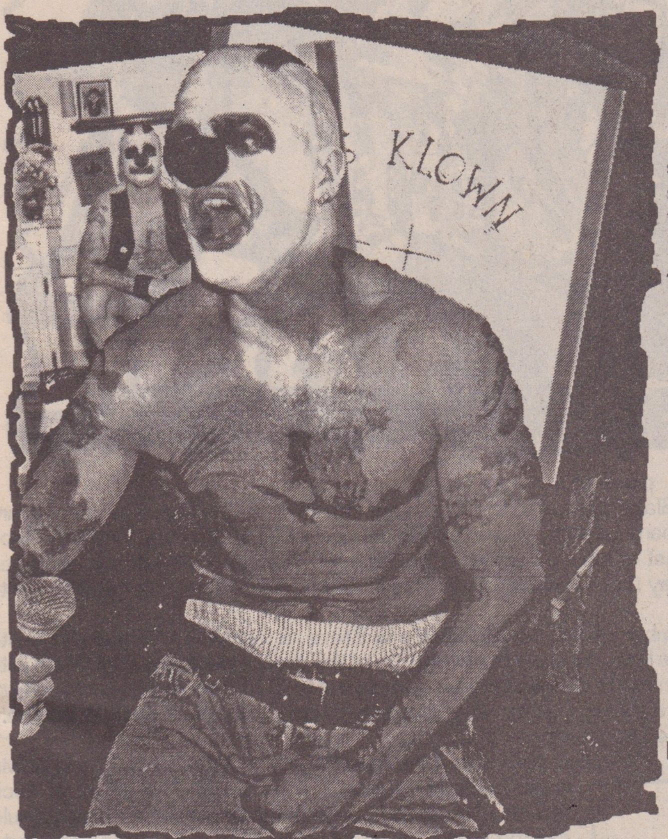


KEN ALL-NITE ROCKER AT YER CERVIX

by Roky Kritik

Hey, remember Barbie's boyfriend, Ken? Wasn't he the venom-spitting punk rock front man for the wild eyed southern boys? Huh? You don't remember? You don't remember the conscience of the Long Beach retard rock scene? You don't remember the man who uttered the words, "Careful, schmareful!"? The living bum-out? Amyl Nitrate? It seems like only yesterday to me... Hey! It *was* only yesterday, you moron! It's today! It's now! Wake up and smell your carcass because Ken

All-Nite Rocker is your future. "The time for change is now!" sings Ken, and he doesn't mean your underwear, buddy! You'd better put down the remote control, put the nacho cheese Doritos back in the kitchen and boogie your pansy ass down to the street and check it out. This may be your last chance to rock, citizen. After this crop of ne'er-do-wells is gone, all you're gonna hear is thumpa-clicka zoom (if you know what I mean). I could go on and on talking about "music" and "song writing" and other such things but Ken and co. are way beyond that particular space station. I'm talking about shit like "truth," "mixed drinks," and "really loud noise and yelling so that you have a horrible headache in the morning and you don't answer your phone." Ah, but what do I know. I'm sick of talking to you anyways.



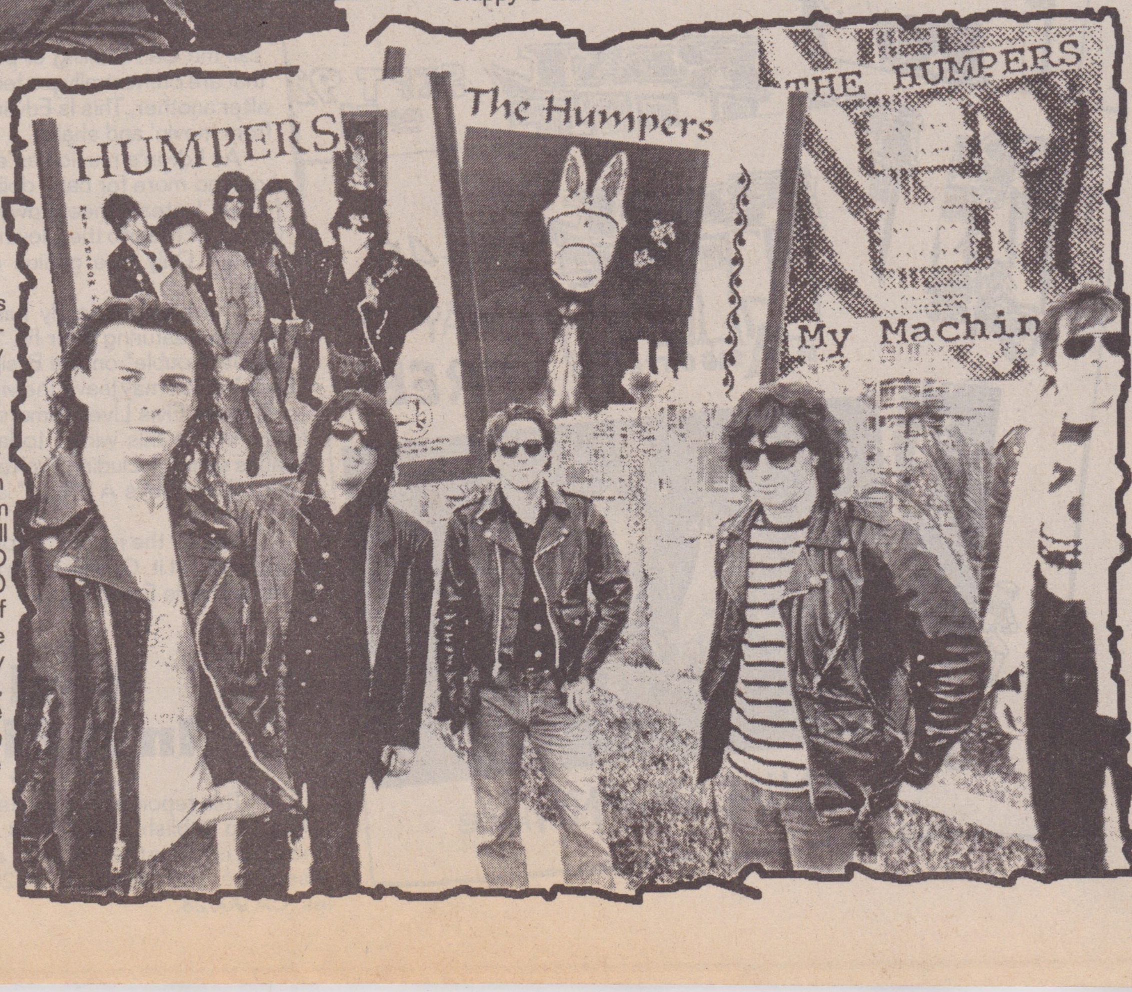
TWO FUCKIN' GREATS

by Amyl Nitrate

Hiya, kids! Amyl Nitrate here. Someone who I figure is pretty fuckin' astute said to me, "The best bands in the world have and will continue to come from southern California." Right! We gave the world Black Flag, for chrissake! At this moment, we have a thriving scene. Sandy Duncan's Eye, Ken All Nite Rocker and the Wild Eyed Southern Boys, Red Aunts, Claw Hammer, and Anus The Menace all burn like a drag strip racer, but enough of that. I'm here to point out two bands that float my boat.

The first is Das Klown from L.A. These guys have been around for years and are now better than they ever were. Imagine nice, sweet Bozo the Clown with huge biceps, tattoos and a REAL fucking attitude problem. Imagine Bozo fronting this obnoxious hardcore band screaming "HA HA HA HA HA HA" at ear splitting volume. I don't know if it's art, but I like it! They currently have a killer 7" on Triple X Records which has been out for a couple of months. You can reach them at Club Klown, P.O. Box 322, 4720 Vineland Av. No., Hollywood CA 91602. Or call A.J. at (818) 766-5414 and I suggest you do so.

The second musical ensemble in this article is none other than the Humpers from Long Beach (which happens to be Rock City USA). Oh, man, where the fuck would I begin. The Humpers are a four on the floor, nonstop Detroit style juggernaut. The Humpers are the rock and roll band you wish you could dream up but you can't cause you're a tasteless moron. The Humpers like to talk about civil war and cops and robbers. The Humpers have the best hair in rock. The Humpers are the kind of band you wish came in a 12-pack. The Humpers are, without a doubt, the finest punk rock 'n' roll I have ever seen. Pure chaos, pure alcoholism, pure ear wreckin. The Humpers consist of Scott "Slappy Deluxe" Drake on vocals, Jeff Fieldhouse on lead guitar (and boy, is he white hot!), Guillermo, el guitaristo guapo por el diablo con Las Humpers on rhythm guitar, Jaybird "Kittycat" Blake on bass and Jimi Silveroli jammin' on the skins. Scott and Jeff are both ex-Suicide Kings. The Humpers have a new single on Dionysus Records entitled "Hey Shadow/Insect Liberation" as well as a powerhouse CD *My Machine* on Mean Dog Records. (The original *My Machine* was an LP on Listen Loudest Records from Zagreb, Croatia, but with all the unrest over there, the CD reissue is a pretty hot item.) You can still pick up copies of the Sympathy For The Record Industry single "Baby 89/St. Jon." (By the way, "Baby 89" was featured in the Drew Barrymore flick *Poison Ivy*. Bitchen, huh?) All of the above items can be mailordered. To talk to the Humpers about booking and fetishes and air conditioning, call (310)987-1059, the Hump-



ers Hotline. That's all for now. Until next time, this is Amyl Nitrate, the master of Time and Space, saying: Don't take any shit off anyone! Bye!

THIS IS EDWIN

by Debi Dip

Meet Edwin: A tall, good lookin' nice fella who's been wandering his way through punk bands since 1977. Publik Enema, Violent Negroes, Cleftones, Worm Farmer (to name a few) and the ever popular Moist & Meaty, a 5-piece outfit who released an album and a single before their demise in 1988. Moist & Meaty was a ground-breaking band, not only for their monster (punk) rock songs, but for Edwin's always absurd costumery. Leather, baby doll heads, balloons - this is the stuff Edwin's made of.

Now take Edwin and put him in front of the power trio to end all power trios: Joe, Billy Blaze, and Steve. Joe takes Stratocaster beyond the noodling realms of metal, punk, R&B, and rock. Trained as a classical guitarist, Joe has manipulated this knowledge to create a melodic, not always harmonic, series of leads and rhythms that propel This Is Edwin on a plane of sheer driving beat noise. Prior to his work with This Is Edwin, Joe had no actual band experience, but he was a fan of Moist & Meaty who happened to be in the right place at the right time.

Supplying the steady intuitive pulse is the man behind the kit, Billy Blaze. He's also known for his work with Chris Cacavas & Junkyard Love, and the Wilsons, in which he plays guitar. Yes, Blaze is a man of many talents. He honed his musical skills in the jazz band at Wilson High School in Long Beach. Among other musical credits, Blaze can boast of his stint with a gospel band that toured the leading churches of the Bible Belt! His bands are too numerous to mention, but let's just say that when he joined This Is Edwin, he certainly came with plenty of experience. And he's got bigger chops than the late model Elvis.

The newest member of this conglomerate is Steve, a long haired nature boy with *some finesse* on the bass. Steve's the young 'un of the group. He spent some time with a rock 'n' roll outfit in North Carolina before coming out to California and hooking up with This Is Edwin. Steve also plays bass in a "metal strip band" called Desperado, and he's quite the heartthrob.

Now that you've met the musicians, meet the band. This Is Edwin packs a mighty wallop live on stage. The effect of each individual musician in combination produces what I would call the Carl Stalling of punk rock: with stops and starts that are orchestrally perfect. Cranking out one rippin' tune after another, This Is Edwin leaves you drenched in sweat from movin' and shakin'.

As Edwin's music has evolved, so have his costumes. Look no more for baby doll heads, 6" platform shoes, and fun fur. Instead, meet Edwin, the science experiment gone wrong, or Muerto the Clown, or even Ross Perot's retarded brother. Only true genius could devise the disguises of Edwin.

The band currently has one single out on Dionysus Records, featuring their hit "Bird Of Prey," plus "Elvis" and "Rubble Trouble" on the B side. They also have a video for "Elvis," which may leave the viewer wondering about the truth to all those Elvis Lives rumors. This Is Edwin is heading back to the studio this winter to lay down their Better Than The Beatles series, including such already well-loved hits as "Nickel Lane," "Nine Days A Week," and "I Wanna Hold Your Everything."

So buy the record. If your favorite record store doesn't have it, request it. Go see them at your local venue. And spread the word This Is Edwin rocks.

Real Life In A Big City

by Tim

This report was compiled by Edwin Letcher, who helps Debi Dip publish Real Life In A Big City zine. It comes out monthly, is free in the L.A. area, and is available for $10 for a year elsewhere. The address is: 6520 Selma Ave #332/ Los Angeles, CA 90028.

LAST MAN STANDING

Last Man Standing were interviewed by Scott MacDonald on August 19th, 1992 at their practice spot in Erie, PA. Last Man Standing are: Jim Bevridge- lead guitarist; Pat Bova- rhythm guitar; Ben Frazier- lead vocals; Don Grace- drums; Pat Kowalski- Bass.

MRR: Let's start with a brief history of the band.

Ben: Jim was in LOST. Jim quit LOST. I was in OUT OF HAND. OUT OF HAND broke up. At the same time Jim quit LOST, I saw Jim, started talkin',

Pat: They fell in love... (*laughter, ha ha*)

Ben: Um, don't print that.. we shot the shit, talked about wanting to do different stuff, we had similar interests, he gave me a call, played me some tunes, we found some people...

Jim: It didn't work out...

Ben: ...We gave 'em the boot, found three other people, and for the most part, it's working out. And that's pretty much it, that was about a year and a half ago. Oh, and Pat was in THE HIGH ROLLERS before, with Mike Hudson (I think) from THE PAGANS, everyone must know that. They had a 7" out, THE HIGH ROLLERS did.

MRR: What about the future?

Jim: The future... is ominous (laughter) ...we've got a bunch of shows coming up right now, in August, and then come September we're gonna take a hiatus where we're gonna start writing some really killer tunes, gonna change our format a little bit, we're gonna really tighten up, really buckle down, hopefully get a recording out, put out a tape and just send it to everybody, totally promote it, cuz we're really lax in that area so far and that's where we want to improve.

Ben: After that we wanna just get out. After we get our total new tightening up I wanna just get out to as many places as we can. I think we've been a little lackadaisical in sticking to playing out. We only play out kinda sporadically, and we just wanna totally go nutso.

MRR: Are you gonna tour?

Ben: Hopefully next summer, yeah. But we just want to play places around this area a lot. We play in Erie a lot. We wanna hit Virginia, Ohio, New York, just play a lot and really get our name out. Right Pat?

Pat: Right.

Ben: I'll bet you weren't aware of this.(*laughter*)

Jim: Pat's our yes-man.

MRR: Let's say I'm Joe Q. MRR Reader, and I've never heard LAST MAN STANDING. Explain your sound.

Jim: Hmmmm... I think we sound like... Hmmmm... Pat, why don't you go first.

Pat: Um, probably the best thing I've heard to describe it was post- hardcore, cuz it's not really HARD hard... but it's hard. (*laughter*)

Ben: We all come from varied backgrounds and everything, so I mean there's nothing that's one main big influence. (*At this point in the interview Pat Bova comes in*) As far as people comparing us to other bands, the ones we've gotten the most are BIG DRILL CAR and REASON TO BELIEVE, and every once in awhile AMERICAN STANDARD.

Pat: And Motley Crue.(*laughter*).

Ben: But like I said, we all come from varied backgrounds, and Jim has his influences, and his are different from mine, and mine are different from Pat's, and Pat's are different from little Pat Bova's and Don's are different from... everyone's! (*laughter*)

MRR: What are your opinions on

LAST MAN STANDING

animal rights? *(tremendous outcry from the members of the band who just don't want to get on that subject)*
Pat B: If a dog has to pee, I'm gonna let him out. But on the other hand, If I want a hamburger, the cow is dead.
Ben: I have strong views on that, but with me being kind of the mouthpiece of the band and the lyricist, I don't want to misrepresent anyone else in the band. I'm pretty much pro- animal rights, you know, vegetarian, non-leather wearing, but these guys are pretty much not... they just don't care!
Pat B: I wear as much leather as possible at all times, including leather underwear! *(laughter)*
(at this point in the interview, Don walks in)
Pat B: Lucky you can't print smells! *(laughter)*

MRR: What was your favorite show?
Ben: Favorite show that we played? I think the last one in Warren, with us and OUTFACE, that was really good. *(General agreement from the rest of the band except for...)*
Jim: *(Whining)* I just broke up with my girlfriend. I was upset that day.
Ben: That was probably definitely one of the best ones, and the one where we headlined there, that was really good. Also, our very first show, of all time, was really good. That was just all local bands here in Erie, and it just went really well. We got a really good response for never playing out before.
Pat B: The last show with my "M" hat was particularly special to me, cuz I lost it after that. *(laughter)*
Ben: What show was that?
Pat B: Who cares?

MRR: What do you feel is the biggest problem facing society today?
Pat B: Mussolini's granddaughter is back in power in Italy, and... it's scarin' me.
Jim: Isn't she an actress?
Ben: No, there's a porn- star actress that does something in Italy...
Don: Oh, She's in the Parliament.
Ben: Yeah, well- He'd know that! *(laughter)*
Jim: No, isn't Mussolini's granddaughter a model, a spokesperson for Revlon?
Ben: She is?
Jim: Yeah, she was in Blue Velvet.
Pat B: Our poor interviewer is now totally lost.
Ben: You're thinkin' Isabella Rossalini, she was in Blue Velvet, dude.
Pat B: As you can see, we have absolutely no clue. *(laughter)*
Ben: Ok shut up! The biggest problem facing society today... I think it's the environment and AIDS, cuz once those two totally kick in, every other problem kinda pales in comparison. Once you don't have any air to breathe and everyone's dying from the same disease, it kinda makes every other problem seem pretty petty. And that's what I think.
Pat B: I think FM Radio stations. *(laughter)*
Ben: You dork! *(jokingly)* You're supposed to be serious, man!
Pat B: I guess Ben's right, but... I hate to admit it.*(laughter)*

MRR: Can you explain the song "Tainted", since it kinda fits in with your hometown scene?
Ben: I didn't write it particularly about the hometown scene, I wrote it about every scene. Actually, I was in Buffalo when the whole idea came to me. Just like thinking about how the whole underground scene itself is supposed to be some sort of haven for creativity and individuality, yet still in the scene, I mean... I think I was in particular thinking about straight edge kids. Not like I'm being anti-straight, because in theory it's good, but once it turns into elitism, into some sort of elitist faction, weeding out all those who are different, it definitely defeats the purpose of the whole underground scene. It doesn't make sense. Not to generalize, because not all straight- edge kids are like that, it's everywhere, you know, even though we like to say we're all for individuality, people still prejudice by looks, dress, hair, whatever; even within the scene.
Jim: Definitely, I mean even how me and Pat will make fun of Frat guys..
Ben: That's their choice, but when people pick on us for not playing FREEBIRD covers or whatever, we'll pick on them in the exact same way, it's really hard to escape, you know. But what the song's about basically is about how you come into the scene thinking it's a good place to be able to express your views, but it seems as of late, when some people express their views, they just get shot down.
Jim: Of course the music is just a sexual drive. *(laughter)*
Pat: We won't get into Jim's sexual drive.
Patat: He goes a long way for that drive, lotsa miles. Actually, that whole spiel Ben went on is was cool, because it kinda reminds me of the whole deal, all these questions you're asking us about politics and AIDS and vegetarianism, that's really important to

Tainted

what i denied, what i worked against / has rushed to my back in the guise of a friend / the honored ideal of "i am me" / has fallen prey to complacency/ what was struggled for, was it all in vain? / i refuse to play this game,/ in the name of liberty / a sacrifice of identity/ the flock thta waves the flag of free choice/ open hand turns to fist to stifle opposing voice/ what was struggled for, was it all in vain?/ i refuse to play this game.

LAST MAN STANDING

every one of us, but that's a personal thing, and when we get together to play maybe it comes through. Maybe I'm thinking about something that makes me upset enough to write in a certain way, but we don't bring it out as a band, together, because there's too many separate views about it. It's not something that we can all sit down and say "YES, let's all get together and go this way," because we just can't. I wouldn't be sitting here with all these people if we weren't playing anyway. (*laughter*)

MRR:OK, At this point, you people get to ask yourselves a question.

Ben: We do?

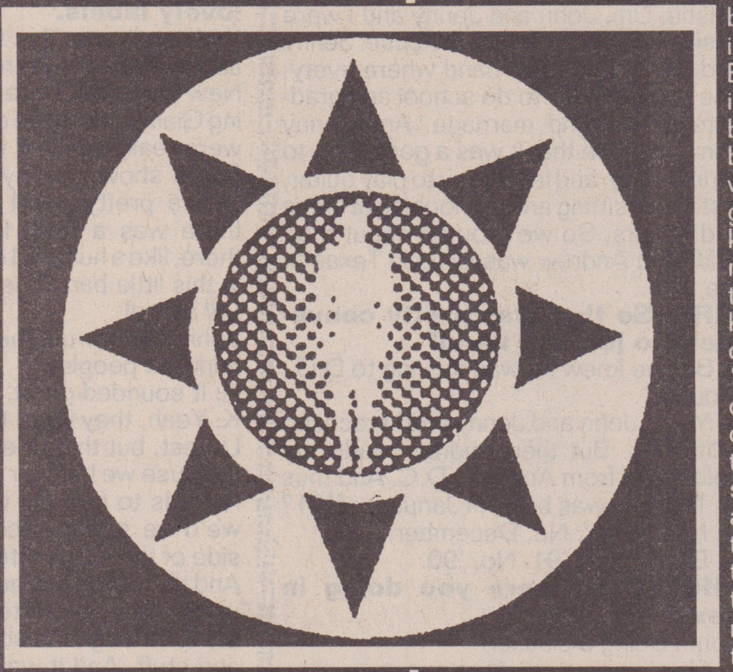
MRR: Yeah.

Ben: Well, what do you mean?

MRR: Go ahead. (*laughter*)

Pat: (to Pat B) Why did you shave?

Pat B: Life is full,of changes, Pat. I woke up one day, saw the clippers sitting in the bathroom and I thought, "I'm gonna play with these". I picked them up and accidently clipped off half of my goatee. (*laughter*) So the rest of it followed. Life is full of changes.



MRR: Anything else you want to add?

Don: Yeah, why is your dishwasher smoking, Jim?

Ben: It's steam, buddy.

Jim: We just like to rock and roll, get out our aggressions.

Pat B: Please come to our next show. We like to play in Warren. (*By the way, Warren is the interviewer's hometown*)

Ben: Warren's the shit, man!

Pat B: They need a new place, I really feel bad that everytime you guys open up a new place there it's either the town or groups of people who really ruin it. I think it really makes me sick how when I first got into this, I'm from Corry, and that's 30- 40 miles from where I had to come to see music, and like a lot of kids I was like "I can't just go and show up there, I've got to get into it somehow", but I just did finally, and when I got into it everyone was so together and that's the feeling I got when I went to Warren the first few times, and I really feel bad that everybody moves off into little groups and makes petty things such a big issue. They don't think in the big picture, they think "Well, I'm gonna go tonight and really screw this up" and they don't think in the big picture because two months later they're saying "How come there's no more shows? I'm bored. I have to sit around and watch McGyver reruns." It's sad, it's really terrible. I see young kids all the time that would totally be into the music and I think it's really important that you get out of the radio thing, because it's really detrimental. You need to see local bands, even if you're not into the music, you need to see local bands just to get a flavor of what's going on in music, and they're just terrified to go, or they're scared cuz they don't know anyone, because the whole scene is such a closed thing, and the people split it all up all the time and there's so much trouble all the time, and I think that's really too bad. I really wanted to say that today.

Ben: Yeah, it's kinda sad. I remember going to shows, like the very first shows here, everyone was so into it, totally together and everything.

Jim: I just sort of accidentally fell into it because I wasn't good enough to be a heavy metal guitarist. (*laughter*)

Ben: If you go anywhere it's like that, everybody's checking everybody else out, "oh, hey, what's up with that guy?" you know, it's kinda bad. The other night we were watching that old DEAD KENNEDYS live video, cracking up watching it, "Wow this is so ancient, man this is hilarious" and then I was thinking that it 's really sad that a band like that, and when was the last time you saw a band like that? When was the last time you saw a band really punk rock like that? Bands like that have no place today, and it's really sad. Maybe in some other circles, there's some really "punk rock" bands, but I never see anything like that anymore.

Pat B: I miss it.

Ben: I don't know why, but kids really like to see the same thing that they've seen before, you know? The whole scene's like a parody of itself, it's supposed to,be someplace where things can be different, but in it's own little microcosm, everybody's really all the same.

Pat B: Oh and for a postscript, you're all probably getting old out there because when I went to see HELMET, four people didn't know what a 7" was. And some of them, when they opened it, said to me, "I haven't had a turntable in like, years!".

LAST MAN STANDING can be reached at 156 Imperial Way/ Edinboro, PA 16412/ (814)734-4715. They have a 7" available for $4 ppd from Smog Veil Records/ 441 East 222 #13/ Cleveland, OH 44123. Note: LAST MAN STANDING have recently had a line-up change. Don Grace has been replaced on drums by Mike Haley.

TSUNAMI

This is not a Simple Machines' interview, it's a Tsunami interview. Been around for a long time and gaining a lot of momentum. Friendly pop stuff with smarts. There at Muddy Waters to chat were Jenny - guitar & vocals, Kristin - ditto, Andrew - bass and sniffs and John - drums. Interview by Lance.

MRR: All right. We're going to start off with the really bogus, lame questions first. Like: why? How? Where?

Andrew: Almost two years ago.

Jenny: Kristin can answer that one.

Kristin: Um, John and Jenny and I were basically living in the same house. Jenny had just been in this band where everyone had gone off to do school and graduate school and marriage. And Jenny convinced me that it was a good time to be in a band, and learn how to play guitar, instead of sitting around, looking at amps and guitars. So we thought about that. And then Andrew was living in Texas at the time.

MRR: So that was pretty convenient to join the band!

J: But we knew he was moving to D.C., though.

K: Yeah. John and Jenny and I practiced a little bit. But then Andrew made the bold move from Austin to D.C. And thus — Tsunami was born, in January of '91?

A: November. No, December.

K: December, '91. No, '90.

MRR: What were you doing in Texas?

John: Being a slacker.

K: He was on a religious quest.

A: Looking for bats — I don't know.

MRR: Hanging out with Poi Dog Pondering.

A: I met some of them, actually.

MRR: I know a lot of them from Hawaii.

J: Why do you hate them so much?

MRR: [*indignant*] Me?

J: Why do you trash them so hard?

MRR: I don't! I think they're a *great* band. And they're *great* people.

A: They're all really nice. I met them. Before I went to Texas, my friend Chris and I were swimming. And they kept having a joke about there being a Tsunami coming, and we'd all scream, and hide. And we were trying to surf and being really bad at it.

J: Yeah, somebody would scream, "Tsunami", and they'd all have to go underwater. And not only that, he didn't really know what the word was for a while, so he'd be like, you know, "Suzuki"!

MRR: So I guess you're a political band, then.

A: Yeah! It's pretty political.

MRR: Continuing on with the sort of cheesy questions, how did you wind up doing a 7" with Homestead?

John: It's a great label. That's why.

J: It is! Look at its history: Big Black, Dinosaur...

MRR: There's loads of lovely labels.

K: I'll tell you the funny story about that. We were playing in New York with Unrest and Kicking Giant at this little club, and we were really small. It was like our fourth show. And, you know, it was a pretty good show. And there was a fairly large crowd there, like a hundred or so people in this little bar. Wasn't there?

[*all agree*]

John: Not for us, there wasn't a hundred people.

A: It sounded great, though.

K: Yeah, they were there to see Unrest, but that doesn't matter because we had our usual box of records to sell. So we said that we'd be selling records by the side of the stage after the show. And there was this guy that came up to me who started talking to me for a long time about records and stuff. And it was Ken Packard (???) from Homestead. And I didn't know it at all! We were really impressed. He had been in the front row, dancing. In fact, I was tuning my guitar, and he was like, "I think it's your A," or something like that.

J: Because you had to down that string, and he was like, "You have to tune down a little further." And she was like, "How do you know? You've never heard the song before!"

A: Like, he was the curly-headed guy in the front row.

K: So then, Mike Appleson (?) was there, and Mike said, "Wow. You know, Ken was asking whether you would want to do a single, but he didn't think you'd be really interested, because, you know it's Homestead." I was like, "Sure! We're

interested!"

K: So, Homestead's awesome, and also they have such a larger recording budget that they can do full color covers, and stuff that we can't afford to do yet.

A: At least for me, the whole punk coming-of-age thing was in the Homestead era. Every record you saw on Homestead, you were like, "Hmm. I'll probably buy it!" It was like Big Black, and Dinosaur's still on Homestead. I usually trusted what they used to do.

K: Even recently, a lot of their stuff, like My Dad Is Dead, and even after the big major bands that everyone loves, you know, there were great bands. My Dad Is Dead, or Uzi, or Live Skull.

MRR: It was just a one-single thing, though.

K: Ken's not there anymore, so we probably won't do anything with them. But the single, actually, was a pretty good thing. It got out to way more places than our stuff had originally gotten. And we were discovered...

MRR: Do you think that your work with Simple Machines overshadows the band at all?

John: It comes and goes.

A: For me, it comes in waves. Sometimes, I feel like ??? [*voice fades into bar background*]. And then, the other month, I go, "Of course." I mean, you're on a totally awesome independent label. A band is a band, but a good label that has good intentions behind it and does things properly is a lot rarer than an interesting band, and so of course people will latch on to that as something to talk about too.

MRR: That doesn't make, like, weird schisms?

K: Not really. And they all do so much stuff involved with the label and the band anyway. Like, for the tour, John and Andrew did the T-shirts, and Andrew did the tour, and Chris and I worked on some other projects. People are involved.

A: I helped review demos for Simple Machines.

MRR: I can't believe you even listen to all the demos you get...

All: No, we do!

J: You can ask anybody! You can test us. You can send us the worst demo in the world, and you'll probably get a very nice postcard.

A: We had Pitchblend over one day. Pitchblend helped us review demos. It's like the Sunday night listening hour, where you can walk in and listen to all the demos.

K: And drink red wine.

A: People are just sending you stuff, going, "You know, we don't want you to put it out, but thanks to your book, we got it put out." And so we'll bring the outsiders and listen to all the records.

K: And everybody takes one...

A: And everyone gets these little postcards back, like, "Great looking single..."

John: You shouldn't say that. Now we're going to get a lot more demos.

K: Actually, this guy from Pitchblend got asked out for a drink in New York after he got a letter back from his response. Like, "If you're ever in New York, and you want to go out for a drink, you can blah blah blah."

J: It's nice.

K: And it's particularly nice because you don't have to do it all the time. Like, what could be more fun, if you don't do it, than going over for one night and listening to a bunch of demos. And drinking wine.

MRR: I don't know. It may be more fun just not to do it, and go to a movie. [*laughter*] So, you worked with NOW. And you were a bigwig in NOW for a while. Was that, like a schism?

K: A schism?

MRR: Well, not a schism, but...

J: We all hate NOW now.

MRR: They told you it was either Tsunami, or Dianne Feinstein.

K: [*laughs*] It was just hard, because I felt committed to everything, of course, and wanted to do all of it. But I realized about last January that either I had to go full on with organizing or drop it and go on with Simple Machines. I was learning a lot doing all that organizing work, but it's also really great to operate a small business in something that we really love to do, in music. So, although it doesn't pay us yet, we have to sort of keep our heads above water in other jobs until maybe it will.

J: And it was never a schism because Kristin was so amazingly responsible, to get everything done, for everyone. But the thing is that now, you know, are such a level of crisis, working on all these issues, that they really don't have any flexibility about letting someone go and come back, no matter how useful they are to the organization.

MRR: Yeah. To me, that would be the hardest thing, because when I was working there, all these people go off on tours and things like that....

K: It's true. It's totally crisis management there, all the time.

MRR: Kind of segue-ing into the next question. About the Riot Grrrl thang... Do you folks have any connection with that at all, or any opinion on it?

John: I don't really know too much about it. I haven't read any manifestos or anything, so I can't say I really know.

A: I've played with a lot of girl bands, so far.

MRR: You people aren't connected with that anyway, though.

J: With Riot Grrrl? Well, Kristin worked with Riot Grrrl a whole lot, about a year ago.

K: I mean, I used to go to meetings a lot, and in the beginning, Jenny and I went to the first couple, and then I was just sort of involved, doing a little bit of writing for the fanzine, but mostly going to the meetings and stuff. And when they wanted to organize stuff, we had a little bit more experience, in doing events, or whatever they wanted to. So, I think it's pretty good. I think it has a lot of work, in giving women a space where they can talk about things, when they have no other place where they can really talk about them. But the thing with it is that it's sort of gotten bigger.

J: Originally, the whole idea was that a bunch of friends just got together and talked about certain issues of sexism in their community or in their world which they were upset about. It was a forum to do it, and a name that they could put on top of this work that they did, which would be learning how to run a sound system, or talking about sexism at home, or any of that sort of stuff. It was supposed to be wide open to any kind of discussion of sexism with women in the community. But, as it gets written about more and more, good and bad things happen: good things in that kids in Georgia, kids who never even thought about getting together with other girls and talking about stuff, think about it, which is good. The bad thing is that it's become this weird cult thing. So, like, when we were in L.A., someone went up and said, "Riot Grrrl meetings, you can come see us, blah blah blah." It doesn't say anything about why you never want to have ... , or what it means to have a meeting, or what kind of goal there would be. Not that there is a specific one, but, well, Andrew summed up really well: "Now you've heard the hype. Now you can see us for real." Or something like that. [*laughter*]

J: And it's nothing against Riot Grrrl.

A: It just sort of works under the assumption that you either know what it's about, or else you're not involved.

J: The less it becomes a clique, the better it will be.

MRR: It's weird....I thought it was like a forum for discussion about this stuff. I mean, I'm not too bothered by it either way... But it just seems like now it's more, almost, well, I don't want to say "dogmatic", but....

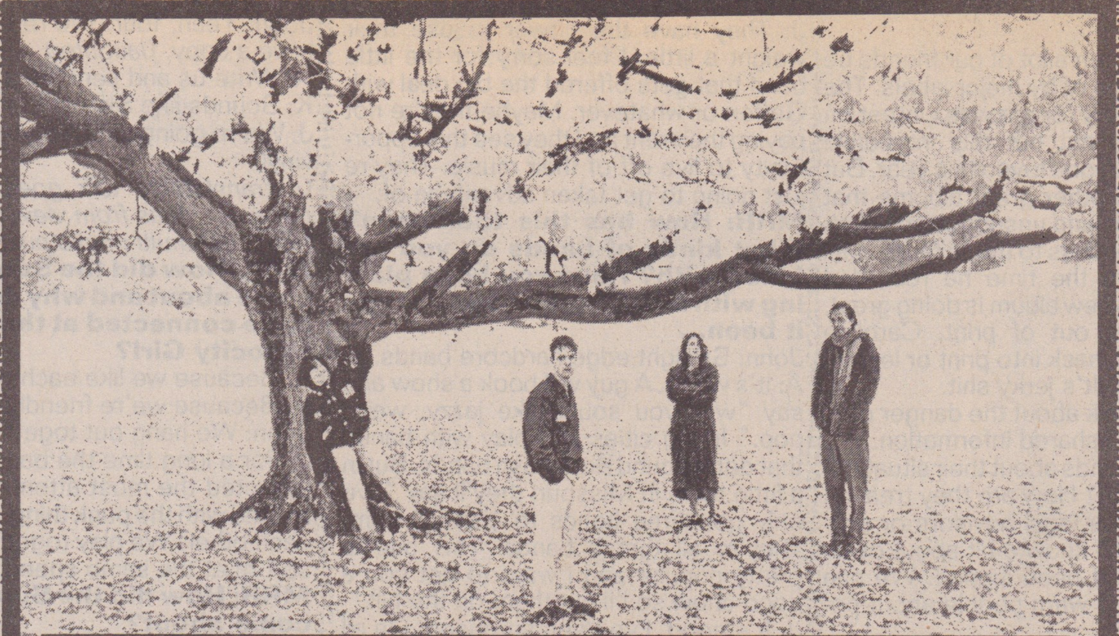
A: Well, I think it's just a product of... like, people write about it, and interview people, and ask them what it's about, and it's sort of like definition after the start. Putting a name on something that didn't

originally have a name, so you have to start explaining what it's about, or what Riot Grrrl meetings do.
K: And it apparently becomes way narrower than it should be.
A: The more you have to define it, the less attractive it becomes, because it becomes too specific.
J: Kris and I in particular had a really hard time going to meetings, because Kris and I have taken feminist classes, and done organizing, and these women, or girls, are younger and learning all the current stuff, and we — I feel like I've just gotten away, because I knew so and so, and blah blah blah. And it just immediately sets up this hierarchy of information that really wasn't part of the thing. We're supposed to just talk about stuff and learn from each other and learn from doing, instead of establishing other, more knowledgeable organizers as the leaders, and then following them.
MRR: The only reason I ask is that the ad for the convention looked like a Simple Machines layout.
K: Yeah! I did do that. With some computer help. That Bookman font is my giveaway. [*laughter*]
MRR: Considering that music from your area has a certain tag to it, your music seems pretty unlike that.
John: I don't know. There's a lot of bands, like Shudder to Think or Unrest or Velocity Girl that aren't under that tag, but they're just as great........
A: People have that idea a lot. I mean, we came to Dallas, and everyone was wearing Ignition t-shirts, and...
K: Jawbox.
A: ...Jawbox shirts. It was like, somehow we were going to be...
J: We were from D.C., and people were like, "Are you the band from D.C.?"
John: There's a whole history of pop bands from D.C., and only a small amount are like Ignition, or whoever, so I don't think it's going to be that big a deal.
J: And that's why it's good that Teen Beat, and Slumberland, and Simple Machines have gotten a little recognition all of a sudden, because we're — Simple Machines is putting out Dischordian stuff, but we also put out, you know, pop things. You finally get a sense that stuff has gone on for a while. There were lots of pop bands when I was growing up.
A: And, like, a year from now — I mean, I just think of the latest release from Dischord Records, and they don't at all sound like that sort of generic Dischord band. Circus Lupus, Shudder to Think? Severin is the most D.C. kind of sound. A few years from now, no one will know what to expect from D.C.
MRR: pretty separate sounding group [?] I mean, it's almost all a little jazzier...
A: It's pop.
J: Now, there's a pop scene in D.C. I mean, it's just happened in the last year. Since last October, there's been a real strong sense of a bunch of bands, like the Lilys, Velocity Girl and Tsunami, and a bunch of other Slumberland bands, and then a number of bands on the East Coast. We all sort of identify ourselves together, and play similar music.
MRR: Yeah, that's what I wanted to ask. What bands do you feel you're more ......
K: Last October, we put on a two-day "Lots of Pop Losers" festival, and we had twenty bands play from the East Coast. It was bands like Unrest, and Versus, and Sleepyhead, and Tall [?] Factory, and Edsel,
[all chime in]: Eggs, High Back Chairs [?], Velocity Girl, Swirlies, [?], the Tearjerks.
K: And then we did a similar thing at the New Music Seminar, where we had two nights at the Knitting Factory, and we had ten bands play, including a lot of the same bands. Those are the kinds of bands we play with a lot, although, going out on tour, we usually meet up with a lot of other great bands.
MRR: Do you think there's a real scene for that in your area now?
J: I think it's developing.
K: And it's strange, you know, with all the corporate interest in any kind of music...it's funny, because we all met each other last October, and some of us didn't have singles out. And then, we set up this other show in June, at the New Music Seminar, and, by then, everyone had deals. People were putting out their singles, or people were courting them from major labels or major independents, so it's becoming more of a cult scene, and then it's also being sort of approached as a scene, and [laughs] attacked as a scene.
MRR: That's pretty scary, though. I mean, a lot of those bands have only come up in the last year and a half.
A: Even Velocity Girl had played out of town like twice a year and a half ago, and now they're sort of the buzz of the industry still.
K: But it sounds like people are being smart about it.
MRR: But that seems pretty dangerous. I mean, talk about no development of the bands. Even just big indie labels can be really bad and ignore the really fresh bands.
K: It seems like most people are being quite smart about it, though. But when we played at New Music Seminar, the number of weird people who looked like your dad, wearing a t-shirt and a vest, you know, with a little cocktail — they were just everywhere. All the indie people — no, not indie — what are they? industry people were there.
J: It's funny. Instead of saying, "Hi, I'm so and so," they'd be staring at your badge, and then you'd have to have a business card and say, like, "Hi, I'm so and so, from.... from Big Time Money". We don't have a business card or anything for Simple Machines. So they'll ask, "Is that your address?" And you're like, "Um — no. Do you have a pen?"
A: Take your pen along.
K: Jenny was standing in lobbies yelling, "why don't you write us to our P.O. Box..."
J: That's the best thing. There was some woman from MCA there. She asked me "You were in a band that played last night. Could you send me a record?" So I asked her "What band was I in?" (*pause*) "Uh, Tsunami?"
MRR: Lucky guess.
J: Why don't you write to us and then we'll send you a record?
A: Why don't you send us $3 and then we'll send you a record?
MRR: With all these record labels looming around, it must be pretty tempting...

"WHETHER THE MAJORS COME OR GO, WE'LL ALWAYS HAVE THE SAME VITAL COMMUNITY. YOU SET YOURSELF UP FOR THE LONG HAUL."

K: No.
J: No, we've seen a lot of our friends be taken advantage of by major labels. The number one story for me was Unrest on Caroline. They put out this incredible album that everyone loved this year. But they have two other great albums that were just sat on and unsupported. Mark doesn't have access to those tapes until ten years from the time he recorded them. Now the new album is doing great, the others are out of print. Caroline won't put them back into print or let him buy them back. It's jerky shit.
K: When you talk about the danger of it, there is a lot of shared information. We talk to a lot of bands about their situation. "How is it going? How are they treating you?" Not to be legal advisors or anything. But we all know a bit about other bands that have been signed. We can talk about it and warn people about potential hazards.
MRR: It's really scary because in a year or so the whole alternative rock thing is going to bottom out.
A: There's really no Nirvana waiting to pop out of the woodwork. The labels are going to think "Hmm we better spend our money on the next Warrant or something."
K: It's really interesting, there was this little report on Lollapalooza last night on TV. The guy from Soundgarden was saying "well, I guess the kids are just tired of waiting for the next Guns and Roses and waiting for the next metal based hit." Maybe it will carry on. I don't know.
J: No matter what. Whether the majors come or go we'll always have the same vital community. There's Homestead or Dischord. You just have to set yourself up to hang around. You set yourself up for the long haul.
MRR: I don't think the whole indie scene is going to collapse. I just think there are going to be a lot of bands stuck in contracts.
John: Look at Soul Asylum.
K: I think people are more smart. They're a lot more conscious of contracts and signing away for seven records or whatever. People pay attention to bands like Nirvana who have the power to control what they're doing.
J: They have the power to use their weight a little. I feel sorry for the little band that gets offered the big deal with Geffen or whatever. Maybe they're not paying their rent and they see this opportunity to live off of their music. They're just going to get taken advantage of.
MRR: How has this tour been? What kinds of bands do you get billed with? Have you been playing with similar type bands or has it been...
John: Straight edge hardcore bands.
A: It's weird. A guy will book a show and say "well you sound like jazzy, weird pop." In big cities you play with bands that don't sound like thrash bands. But in a little town in Missouri they'll say "I've only got three bands to choose from. They're all thrash bands. This one is pretty popular and I want to get you a good show so I'll put them on the bill."
J: It's good. I've been surprised. On all our other tours it's been with another band. This one, the first week was with Velocity Girl. So far, it's been really great. We've had three all women bands open for us. At least four other bands had women in the somewhere. We've had weird bands too...
MRR: Have there been shows where you show up and it's all kids in hooded sweatshirts?
A: Yeah, once.
J: But they all stayed. It was so great. That was the DC show.
MRR: Do you think your going over well has something to do with hype around this new pop market?
K: It's the timing. It's the think in Alternative Press and all that.
MRR: So what kinds of people are you drawing? Is it young kids or is it the Spin magazine types?
J: We never know why we're drawing people. I don't know if it's just the band or being seen in Alternative Press.
A: It's not a lot of really old bar hound kind of guys. It seems pretty young. Not like 12 young. But 16 to 22.
MRR: So you have an album coming out, how many thousand can you press at this point?
J: I don't know.
A: Four...
John: Yeah, four. We're each going to have a copy. *(laughter)*
A: Write us and send us a blank tape. .
K: Sounds like Simple Machine.
J: We're going to do vinyl even. CD and vinyl.
(untranslatable talk goes into absurd cover art ideas from view master slides to a huge multi-media puzzle...)
MRR: How did the SubPop single come about and why do you seem to be connected at the waist with Velocity Girl?
K: Because we like each other.
A: Because we're friendly...
John: We hang out together.
J: For a long time the bands in DC that attracted the most attention were connected with the punk thing. But we found each other. We play together and we're sort of at the same speed.
MRR: How did the SubPop single come about?
J: Aaron from Seaweed came up with the idea.
MRR: How come you never print your lyrics with your albums?
J: We will with the album.
A: I hate lyrics. I mean, I appreciate them. I don't want to read lyrics. What is this, Bruce Springsteen's The River or something? You can still hum along. I don't know any of Velocity Girls lyrics, but I still hum along.
J: I think lyrics are important. But they aren't manifestos. A lot of it has to with the emotions behind it or the sense you get from it.
A: I like having lyrics I can stand behind. I don't want to be in a band that has stupid typical lyrics. I'd rather be in a band with smart lyrics. But I never want to worry about it or anything.
John: He's a bass player at heart. He doesn't like talking.
MRR: *(To Jenny)* Do you write all the lyrics?
J: I write the songs I sing.
John: I write the songs that I sing.
J: Those are really hard to understand.
MRR: It's not like your lyrics should be spoken word or anything. You just don't feel...
J: I never thought they were really that hard to understand.
MRR: I can't tell half of them.

"I HATE LYRICS. I MEAN I APPRECIATE THEM. I DON'T WANT TO READ LYRICS. WHAT IS THIS, BRUCE SPRINGSTEEN'S THE RIVER OR SOMETHING?"



GENIUSES OF CRACK

A: Do you really listen to lyrics? Do you dissect a band by it's lyrics?

MRR: If I care about a band I usually want to get into the lyrics.

A: It's part of my theory that if you really care about lyrics, you get to be really good at deciphering them. I'm really bad at it but Jenny is really good at it because she listens to bands for lyrics.

J: You'll get the most essential part of each song. Each song we're only printing one line.

MRR: That's it?

J: I'll make a lyrics sheet and if anybody wants one, they can send us two stamps.

A: That way if you are a lyric liker, you can have them.

MRR: Will you make the Tsunami song book too with all the tablature?

John: Exactly.

MRR: So what's "Genius of Crack" about?

A: What do you think it's about?

MRR: I have no idea.

A: It's about John's ice habit.

J: He tried to explain E=MC squared and we didn't get it. (*laughter*)

A: So we wrote a song about it.

J: It's about people that really great at one skill. Like a technical skill. An incredible artist or incredible musician. But then they can't get enough money to buy food or can't figure out how to take a shower. Basically people who don't have any emotional skills. Skills for making living life easy.

A: Like a genius who's on crack...

J: It's like saying "Oh, he's such a slacker."

MRR: A lot of why I wanted to figure out that song is because it's the one song that isn't on your demo tape (*Cow Arcade*) I got years ago. What's up with the cows?

J: Cows are cool.

K: We just decided to keep the cow thing a little longer. We have a friend who lives in Waukesha, WI. He lives in dairy country. There's this giant plastic cow about two blocks away from his house. We loved it. It's become a tradition that whenever a band stays at his house they take a picture with the cow.

J: We called it "Cow Arcade" because we were still mystified by the cow and we recorded the whole tape in six hours. It was sorta like "Zen Arcade".

MRR: Do you ever do those old songs anymore like "Writing Letters"?

J: It's on the album.

John: We do it live sometimes.

MRR: Do you ever do that Modern Lovers song anymore?

J: We don't know how to play it anymore.

K: There are two other bands doing it at the same time.

A: Velvet Crush came out with it as a single.

J: Love Child cover it as well.

MRR: It's funny you do a Flower cover because Jawbreaker do one as well.

J: Do they do the same song we do?

MRR: No, it's the first one on the album.

(*Talk goes into Flower and Versus and how cool they are.*)

K: We're doing a Christmas single with Velocity Girl on Simple Machines. We're going to write new Christmas songs since everyone is tired of the old ones.

J: Some people still like the old ones.

K: I think it's time for some new ones, let's say.

J: Do you have any more questions?

MRR: No, I was just saving up the big album push question for last...

K: Actually we recorded it in this little studio in Lancaster, PA where the Lily's record was recorded. It was so fun because our last thing was done at Inner Ear which is snazzy and glorious. But it didn't sound like we wanted. Not that it's Inner Ear's fault. But we recorded in this little basement studio next to a washer and dryer. There was crap everywhere. We had to move everything around when someone had to do laundry and remike everything the next day.

A: The cat growled when you sat in her chair.

K: You had to turn off the toilet and the faucet when you were recording vocals. It was so great working with engineers that were people our age.

J: Geniuses of crack.

K: No, they were just geniuses.

J: It was cool because we would work all day and then go out into these incredible flee markets. Then we would rock out. This one guy was genius who fixed this old projector. Then he would go to the library and rent six movies and put up a big sheet in his yard. Every Sunday was movie night. It was great, you could go get sodas or beers and watch movies all night. His parents were the sweetest people in the world.

MRR: That's a pretty different concept compared to recording on the west coast. Usually a band here goes into the studio and stresses out for hours recording then argue all the way through mix down.

A: I know someone whose band almost broke up during mix down.

Now I will try to give you a biography of Par-64, a band from Groningen, Holland. Par-64 are: Petje - drums, Mark - guitar, Peter - vocals, Miquel - bass.

They started about 2 years ago. Four boys, who were all working as light engineers in the famous youth centre Simplon, wanted to have a gig there because they were told you could get free beer that way. So, they started a band, and because Par-64 is the most common lamp used at concerts, the name to be chosen was obvious.

After 3 months of rehearsing and 600 bottles of beer later, we had our first show...and free beer. After that gig, which was really fun, we decided to go on for a while and get more shows.

And so, we have gone on to be not so serious of a band who likes to give off a lot of fun on stage. We try to play some sort of punk rock with surprising changes to all corners that are available in the world of music.

We've got a live demo tape of good quality, so just send us a blank tape and money for postage and you'll see the light!!! Contact Mark Faber/ Stationstr 1D/ 9711 AR Groningen/ Holland/ 050-135025.

The following interview was done with the hardcore band Neglect by Neil G. Rubenstein, with photos taken by Jason Rose. These are just excerpts, the guys from Neglect are much cooler than print makes them out to be.

MRR: I need your names, ages, and favorite flavor Tic Tacs, and instruments.

J:John Lafatta, 17, orange, drums.

D: Derek, 19, orange, too, guitar.

Br: Brian, 21, colossamy flavored, I sing the shit.

Bo: Bones, 21, piss, bass.

MRR: How'd you get signed by Hardway?

D: I was tape training with the guy in France, and I knew about the label because Disciplinary Action was on it. So, he wrote to me saying we could be on it So, we talked to him and he called us, and were on it.

MRR: What are your major influences and your favorite bands?

D:We listen to all types but we try not to let it influence us. Some people call us hardcore but we are more than just that. It has a hardcore sound but it gets much heavier than people expect. That really shows on our seven inch. Our music and lyrics reflect our self-depression, and our hatred towards society. Everything from politics, relationships...all the bad points in life help us write the heaviest music and the most depressive lyrics we can. Life is depression.

MRR: John, I understand you're also in Mind Over Matter. How does that work out?

J: It works out just fine. None of the shows really land on the same date, and...I don't favor one band over the other. And everybody is freinds so it is pretty cool.

MRR: I take it Neglect and Mind Over Matter could never play together?

J: No, we used to play together all the time. It's easier just back to back. Even though it is two different types of music, I guess.

MRR: I take it you guys like performing. Who did you like playing with the most?

Bo: Shift

Br: Beserkers

J: Disciplinary Action

D: Sam Black Church

MRR: You have a 7" coming out?

Br: Yes...

MRR: ...when?

D: January.

MRR: What is it called?

Br: *Pull The Plug*! The cover is going to have this guy strangling this old lady with one hand, and the plug from the the life support system in the other.

MRR: Tipper is going to have a field day with this one.

J: Tipper sucks dick for crack...

MRR: What do you think about the L.I. scene?

Br: Let Arty answer this one.

A: I was supposed to have this birthday party and have a bizillion bands play, but it got all fucked up. In the meantime I was calling clubs trying to book shows for Neglect and Mind Over Matter. I just happened to call up a club called the Angle.It was tapering off as a club, and had a stigma for being really lame. It still does, but I had Silent Majority and NutJob play there and it went alright. Then I had Mind Over Matter play there and they packed out the place. Then Neglect packed out the place, and it has been packed ever since.

D: I'd rather play anywhere else, but L.I. does have a lot of really cool bands like The Beserkers, Loyal To None, Mind Over Matter, Disciplinary Action, and Silent Majority.

MRR: What do you think about people saying 'hardcore is dead'?

J:...hardcore is only dead for people who do nothing for the hardcore scene.

For more info,or demos call Derek at (516)226-8593. Or write to Neglect c/o Derek Schilling/ 122 North 7th St/ Lindenhurst, NY 11757.

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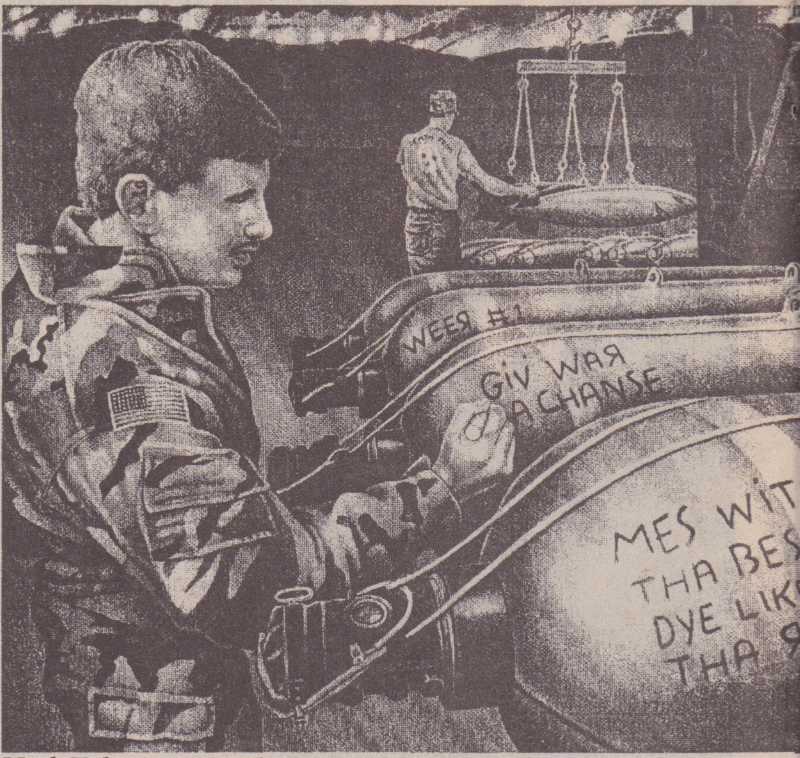
"NO JUSTICE, NO PEACE"

LIFE UNDER tha EDJUCASHIN PREZ



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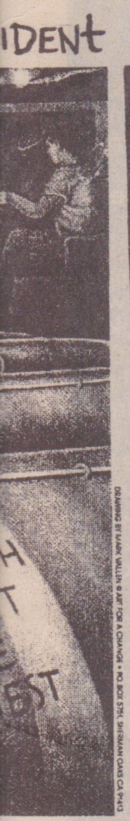
Matt Schuster 53 Prairiewood Dr Fargo, ND 58103

RESTITUTION FOR THE HELL OF IT

Bobby Madness 2650 44th St #2 Oakland, CA 94607

Maximum Graphicstuff is a hopefully continuing feature giving quality artists a forum for their work. So for those of you who are artists, keep those political, punk, and humorous graphics, illustrations, collages and artwork coming in. And to those of you looking for artists to do some work for you (zines, flyers, record covers, logos. stuff to hang on your wall), get in touch with these guys.



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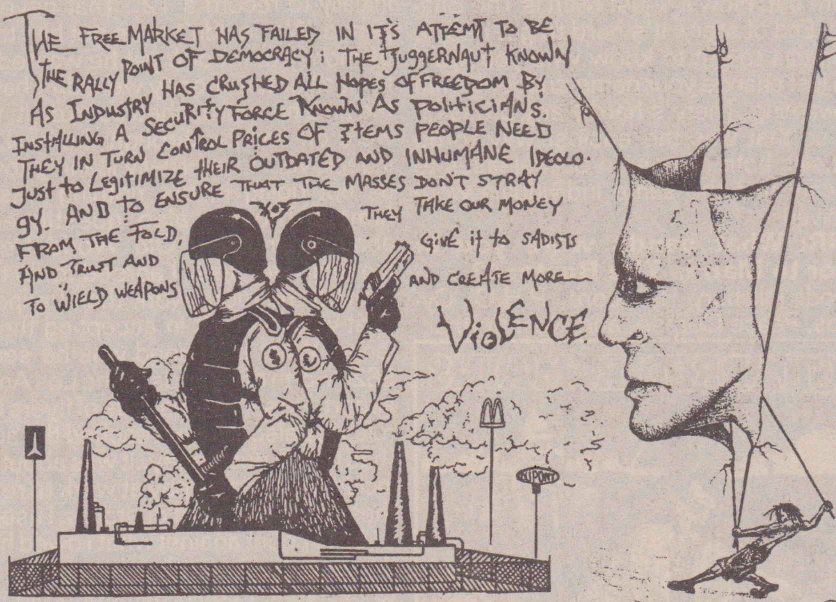
J.T. Colfax 46 E. 3rd St #1 NY, NY 10003



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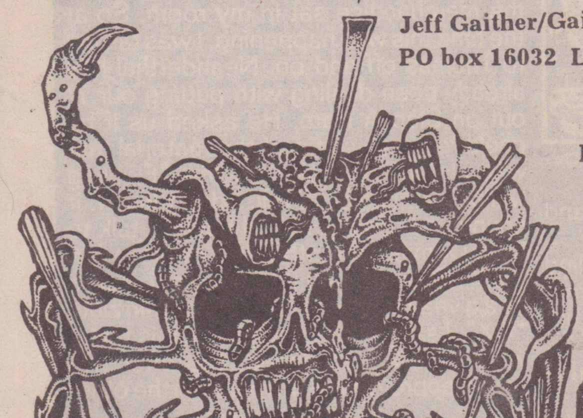
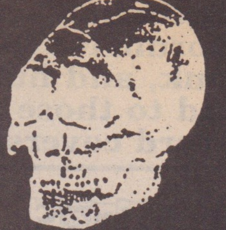
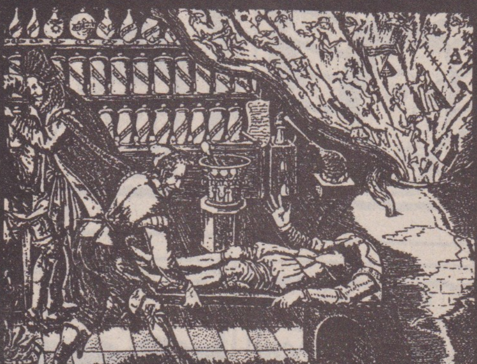


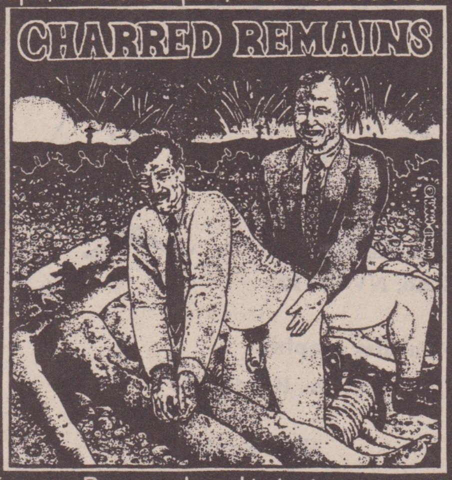
MAN IS THE BASTARD



This interview was conducted in September of '92 with the gargantuan gods of "power violence". Drummer Connell and guitarist/machinist Barnes couldn't make it, so I chatted with Kenyon and Wood (both bassists). Interview by Cornelius Neck.



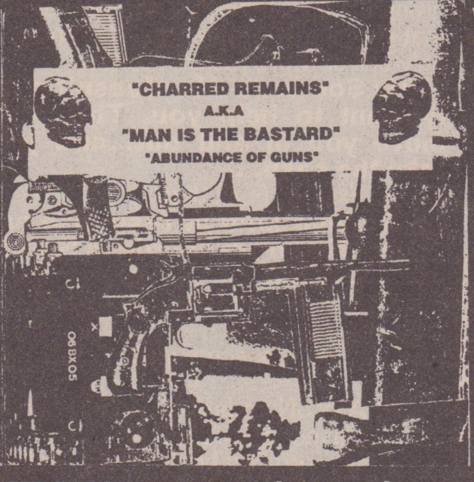
MRR: What the hell is "Man Is The Bastard" about?
Kenyon: "Man Is The Bastard" is a politically incorrect term using "man", as in "mankind". But at the same time, it does say something that women have been victims of man's injustice throughout history, so it's kind of a two sided term for complex ideas.
Wood: If you want to get technical, it should be "Human Beings Are The Bastards".
Kenyon: Yeah, but at the same time, recognizing what women have been subjected to. It's just saying that no matter what it is, whether it's a political idea or religious institution or anything, the ideas usually aren't at fault. It's the way men interact. That's where the blame lies. Cuz you might get some dictator or leader...usually it's their own fucked-up power trip or their own psychological problems that cause problems for everything else. Or it's some personal drive or how they can't serve their own personal problems that causes other problems.
Wood: Absolutely.
MRR: What about the name change that throws everybody off? Maybe you can explain how Charred Remains crossed over to becoming Man Is The Bastard.
Wood: Charred Remains just existed as a name because we didn't have one at the time that I was, with Chris Dodge's help, preparing to release the Charred Remains/Pink Turds In Space split 7". I liked the name...it was the name of an old L.A. cassette compilation, circa '81. At the time it was the exact P.H.C. As more people came into the band and one left, we thought a broader name would better cover the subject matter. It's not as pigeon-holed as Charred Remains could be considering all of the gross names that are out there. So, Man Is The Bastard was used as a sub-name for Charred Remains. By doing that, hopefully the name change would be easier for people to figure out. Now it's just Man Is The Bastard. End of story. It's hard to get people overseas to get to know who you are if you just change your name suddenly with no warning. There's hardly any press on us, so that was the easiest way to do it...using both names on our releases to indicate that the same individuals were involved.
MRR: What bands were you in prior to Man Is The Bastard?
Wood: Pillsbury Hardcore, P.H.C, Cyclops, Peace Corpse, and Neanderthal.



Kenyon: Barnes played in just some cover bands and stuff.
Wood: He played in some biker band called Axe Wing.
Kenyon: I'm in this other band called Atavism Of Twilight. We play progressive, orchestral, sort of jazz fusion, but it's a totally different thing.
MRR: So, do you have jazz training or...
Kenyon: No, I dig listening to things like some obscure progressive and jazz fusion, more avant garde stuff. But I originally just listened to the typical Jimi Hendrix thing and then Venom and Metallica and all that stuff. For me, I use a more progressive style and musical ideas I've picked up...cuz I actually know my bass neck, music and music theory, so I just apply the two together. I use the heaviness of one, but with the expression of the other. Rather than just limiting yourself to, "Okay, hardcore only!"
MRR: What's the Thomas Lenz story?
Wood: Thomas Lenz contacted me through the mail. He approached Neanderthal and wanted to do a 7". First it was going to be a 12" but then it got knocked down to a 7". He did offer us $1,000 initially to record a 12". That never happened. We couldn't even get him to front us money to record, yet he wanted us to front all of this money we didn't have. At the time he approached us to do it, things were off and on through the mail...very indecisive...it was really leaning towards us not doing it, but nothing was confirmed. Thomas also questioned me about distributing Old World Records material over here. I agreed to do that. It came to be more work than I expected. That was my fault in accepting the challenge. What happened was he sent me $620 worth of records to the Los Angeles airport. He sent thousands of flyers for his releases also. Once I reached the airport, I had to fork out money..it was about $160 including my day's pay at work to retreive these records out of customs. I used that $160 to count against what I owed him for the records. I immediately sent out flyers to everyone I could think of. I did a little business with Blacklist, Zed, and some minor distributors. About 2/3 to 1/2 of the merchandise sat in my room. So at the time this was happening, I was talking to Thomas off and on. Neanderthal had already been dealing with putting our 7" out on Slap A Ham. He asked us if he could re-press some of the material that was already released on the "Fighting Music" 7". I said, "Well, I don't know. It sounds o.k. to me but I'll have to talk to Matt Domino (the other half of Neanderthal)". Thomas said it would be featured as a giveaway single for the German zine, "OX". I said that the bottom line is that if we did decide to accept the offer, we would approve who the band on the other

side would be...and that they were super fierce and we would like to hear them prior to accepting the offer. At the time I sent him artwork and graphics for an "OX" interview that never happened. We were still thinking about whether we wanted to do the split, and Matt Domino was leaning heavily against doing it. I spoke with Mr. Lenz about a month later and he said that we didn't have to send him our master tape for "Fighting Music" because he had just mastered it straight off of the vinyl. This came as quite a shock to me. It didn't really register that this could be a harmful situation until 60 copies of the Neanderthal / Blatant Yobs split e.p. showed up at my P.O. box one day...he basically did it without confirming any information with us or decisions from us. The cover art was nothing that Neanderthal had ever sent or desired. And we weren't even given the chance to approve of the band that we would share the record with or actually hear them at all. To this day, I've only sold about $300 worth of Old World Records and I will continue to sit on the remainder of those records because Thomas Lenz has bootlegged us more than once. The second bootleg occured when I refused to pay him the money...$620. He wrote me an eight-point letter about two pages long demanding the money saying he would threaten us with bad press in Europe. After the Blatant Yobs/Neanderthal split came out, he pressed another one-sided 7". The cover of the one-sided 7" was the artwork I sent for the "OX" interview that Lenz said he never received. He used that artwork illegally along with other graphics I sent him that he supposedly never got. He denied it all. Denied ever receiving our artwork but it appears on the second bootleg he released. Basically he tried to blame me as if I had taken too long to give him an answer so he went ahead with both projects. The first one we were actually talking to him about it up until the time....and the second one was a blatant rip off because I wouldn't lick his ass and give him his money, even though he had already exploited the fuck out of Neanderthal. To make matters worse, he bootlegged Neanderthal shirts and sold them through his Old World Records mail order catalogue. They say Old World Records on the back. He denied ever making them. Then he claimed he only made ten of them to give away to friends. But people in all kinds of countries have already told me they've seen them everywhere, and they're in his catalogue, so basically he's a fuckin' liar. And he has basically ripped us off for more than $600 so I consider the Old World Records releases in my room to be mine, because he chooses not to play fair and takes a single sided stand on all of these issues..all in his benefit. I'm not making any claims... he bootlegged our shit, he

doesn't get his records back. No bootlegger deserves fair treatment. The bottom line is...for anyone that reads this, once someone has booted your stuff and they haven't asked you and there has been no band approval, I basically see it as a green light to do whatever the fuck you want to them. Unless you've done something to them prior, it's a green light to do whatever the fuck you want and that's exactly what we're gonna do. We're gonna have people around the world on our side, not his. He's got a bad reputation and we hear it from Europe all the time. Not only as a bootlegger, but as putting out really shitty music. The war will continue. Write us for further help in the crusade.



MRR: How many releases do you have? And haven't you only been around for a year or so?

Kenyon: I started recording with the band around August on '91 to record for "Sum Of the Men" on Vermiform. After that we recorded material for an Ecocentric 7" "Backwards Species" but that wound up coming out first. Then we recorded for the split 7" with Aunt Mary "The Power Of Hash". That actually came out before "Sum Of The Men", too.

Wood: The lateness of "Sum Of the Men" had no bearing whatsoever to do with Vermiform or Sam McPheeters. It was due to us having immense studio problems and not being very organized with our layout, etc. which Vermiform left totally up to us. We had a lot of problems in the studio with equipment failure. It was a lagger, but we're glad it came out when it did.

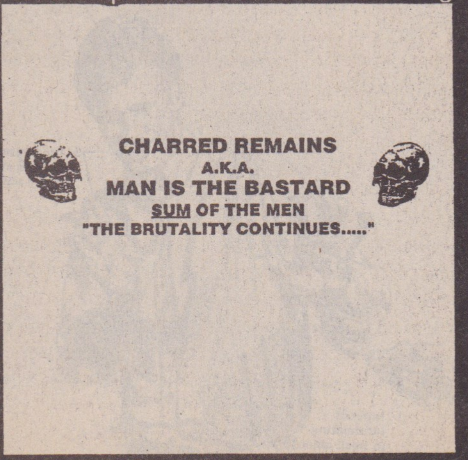
Kenyon: It's kinda weird because that's actually the first thing we recorded together as a group not having been together more than a month. Now after we've been toghether as a band for over a year and we've really gotten to gel with one another, it's a totally different scene. Anyhow, after that we had the "Abundance Of Guns" record come out on S.O.A. records out of Italy. Then we're supposed to be on the Vermiform "Fear Of Smell" comp and a Profane Existence comp. Also the "Son Of Blllееееaaauuurrrrgghhh!" comp. And a split with U.N.D. that's a side noise project privately produced on Dead Pig Records by Wood. Then we have already recorded and have the vinyl for the Man Is The Bastard / Bleeding Rectum split 12". Bleeding Rectum is the new name for what is the reformation of Pink Turds in Space basically. And Man Is The Bastard is basically Charred Remains. So now we have the same two bands as the first split 7". That should be out any time.

Wood: We have a split e.p. coming out with Eggs from San Francisco. With nude posters of every member of every band.

Kenyon: We like to stay prolific because we're constantly evolving and every member of the group writes.

Wood: Also in a couple months, the M.I.T.B. / Crossed Out split 7" is coming.

Kenyon: Then comes the "Monstrosous" LP on Slap A Ham. Monstrosous is a plant. Not some evil, twisted death thing. We just want to keep prolific. Why just sit on your ass? If you're trying to do anything with your music then put your heart into it. Put some work into it. Too many bands just sit back and yawn and take up their time instead of fucking



recording things. That's just a waste. If you can do it, then do it.

MRR: I heard you talking before about how cool it would be to put the studios out of business and everyone should regress and start recording things by themselves. You guys have recorded most of your stuff by yourselves, right?

Wood: Except for the "Sum of the Men", it has all been recorded in our practice room. And "Backwards Species" was recorded at the engineer's house. Rob De Chaine is his name.

Kenyon: He's going independent. He just studied himself and got his own equipment and does it independently for the low price.

Wood: There's no reason you should have to pay big money to get a good sound. People that are paying big money for a good sound aren't shopping around enough. Anyone can work a 4-track recorder. We're lucky that our guitarist Henry knows how cuz he recorded the last couple of releases for us. The big studios are way overpriced, so why make these fathead dicks rich when you can do it yourself. There's always someone out there who can do it for less and just as good. It's just a matter of seeking them out.

Kenyon: We have to keep that network of independent, D.I.Y. support going.

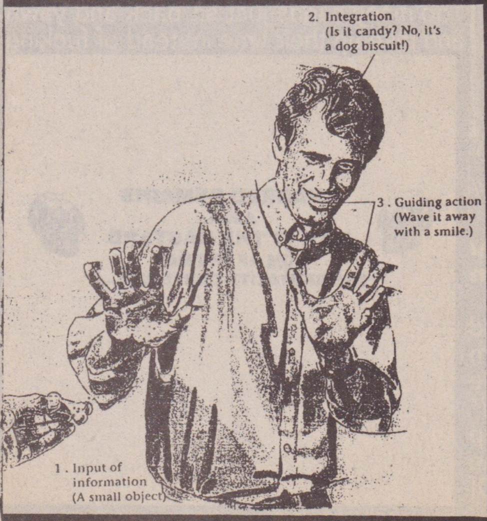
Wood: Put big studios out of business.

MRR: Same with your releases...are you trying to do a lot of them yourself?

Kenyon: Yeah, you've got to because that's the only way sometimes that you can actaully do it and not have to rely on someone else.

MRR: Do you think that doing it yourself can also be a drawback in that it doesn't get around as much as something that would be on an established label?

Wood: Yeah, but you just have to have a more patient vision of the end of the tunnel. You've gotta be persistant. You've gotta be into working all the time.



Kenyon: It helps to have friends. Friends who can actually put your material out. Then if your material is strong enough to stand on its own, people will seek it out and start wanting to carry your releases.

Wood: Anal Cunt is a good example of a band that is very independent in their

recording techniques and procedures even if they have people give them a hand to put out their material. They're a good example of a band that really puts an emphasis on grass roots.

MRR: Do you think that's rare in Southern California?

Wood: Extremenly rare. It seems like if you don't go record at Westbeach or a few other bigger places, you're basically out of luck. We will never desire a Westbeach sound. Record in your own rehearsal space if possible.

Kenyon: Or record with whoever is independent and whoever is doing it honestly.

Wood: The politics of it is a keen ear, a little knowledge and some patience and it's worth every fuckin' penny you save giving some rich bastard the perception that you're just another number and you only boil down to fuckin' money.

MRR: Someone who doesn't really want to help you. They just move you in and out...and just take the cash...

Wood: Exactly. Fuck that.

MRR: What kind of response are you getting from people in Southern California?

Wood: Pretty good. It's a wasteland. It's pretty good though.

Kenyon: There's somewhat of a following.

Wood: A lot of bands don't get to play like we've played so I consider ourselves lucky. Crossed Out has probably helped us the most. Drew Gilbert, too.

Kenyon: There are tons of straight edge gigs going on everywhere..

MRR: Still?

Kenyon: Yeah. That or death metal. But we don't want to play with death metal bands or anything like that. We play with Crossed Out a lot because we think they've got power and energy and ideas. Plus they're ultra cool people and they have heart and honesty.

Wood: They sincerely make an effort to turn things around where most people just run and hide when there's work to be done.

Kenyon: We usually have to wait for bands to come from other places for us to play because the only cool bands that we really dig are from other areas. They have to come down or we have to go to them.

Wood: There's no one where we live. Most of Southern California is nothing. It boils down to Zed Records and Crossed Out. Vinyl Solution. That's about it.

MRR: Anything else you want the world to know?

Kenyon: Man Is The Bastard is an eclectic concept cuz you've got bands out there that are pinpointing themselves on a certain idea like animal liberation or vegetarianism or at the government...and all these same ideas get thrown around that are really good ideas. When you really talk about it, it's an issue of epistemology,

like the way you look at the world and the way you can alter all of these problems. It seems like a really utopian view of the world with Man Is The Bastard...you actually get down to the core and get everyone's insides to change. To really work on how you look at others and if you're looking at others with love or if you're dealing with love in yourself or you're understanding yourself. All of these problems can be understood with just a little inner understanding. And when we keep going after problems as separate issues, none of it is seperate issues. It all stems from the same rotten root that comes out and permeates everything. So it's really like going to the basics where the real problem is at the root...and trying to do aggressive music and maybe talking about ideas that are intense. Most of the time we try to get our music to reflect the concept we're talking about or even sound like the concept we're talking about, which are very heavy concepts. But the base for that is trying to get love and increased understanding out there, not just the buzzword "love", but the actual true deal that happens all the time. To the point where you always know that you have something to be happy about. I mean, just being alive is a beautiful thing.

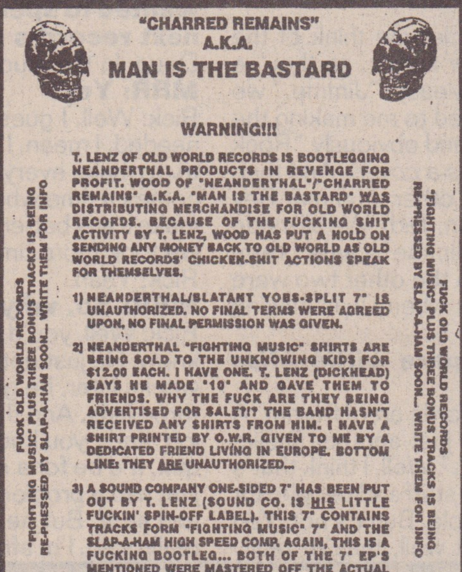
Wood: We're lucky musically. We have people that have different tastes and luckily we can work together and have those separate tastes. I think that's what makes our band sound different. I think we've really hit upon a good thing with the individuality and I feel that there can be nothing but better releases around the corner. I think each thing will get stronger as time goes on.

Kenyon: Eclecticism is the real idea. Like in your views there's not too many new ideas or new musical concepts you can come up with cuz we've come to the point were almost everything in music has been done. So it's the way in which you take your influences and the way that you mix them in the pot, because some people are just riding along on the cliche whether its death, grind, straight edge, whatever. They find the format and ride out the format rather than...we try to listen to different kinds of music and deal with different concepts, time signatures, everything...

MRR: Yeah, you have all kinds of awkward, original sounding material...it's really aggressive, but still different. It borders on industrial at times but it's hardcore without being generic hardcore... How would you describe yourselves to someone who has never heard your material?

Wood: I wouldn't want to describe it and be stroking myself. I'm not into giving myself compliments. Our biggest compliment could be staying together, working harmoniously, incorporating a variety of ideas that ultimately join, and make music that people are satisfied with. I'm not into fuckin' stroking my own scene.

Kenyon: We try to maintain a humble attitude but I would have to describe us as powerful cuz that's the thing we're trying for. Powerful, but at the same time, I guess...original with lots of interplay and at the same time trying to use a different format like using the two basses. I guess you can call it a form of fusion cuz we're taking different things and putting them together.


"CHARRED REMAINS"
A.K.A.
MAN IS THE BASTARD

WARNING!!!

T. LENZ OF OLD WORLD RECORDS IS BOOTLEGGING NEANDERTHAL PRODUCTS IN REVENGE FOR PROFIT. WOOD OF "NEANDERTHAL"/"CHARRED REMAINS" A.K.A. "MAN IS THE BASTARD" WAS DISTRIBUTING MERCHANDISE FOR OLD WORLD RECORDS. BECAUSE OF THE FUCKING SHIT ACTIVITY BY T. LENZ, WOOD HAS PUT A HOLD ON SENDING ANY MONEY BACK TO OLD WORLD AS OLD WORLD RECORDS' CHICKEN-SHIT ACTIONS SPEAK FOR THEMSELVES.

1) NEANDERTHAL/BLATANT YOBS-SPLIT 7" IS UNAUTHORIZED. NO FINAL TERMS WERE AGREED UPON, NO FINAL PERMISSION WAS GIVEN.

2) NEANDERTHAL "FIGHTING MUSIC" SHIRTS ARE BEING SOLD TO THE UNKNOWING KIDS FOR $12.00 EACH. I HAVE ONE. T. LENZ (DICKHEAD) SAYS HE MADE "10" AND GAVE THEM TO FRIENDS. WHY THE FUCK ARE THEY BEING ADVERTISED FOR SALE?!? THE BAND HASN'T RECEIVED ANY SHIRTS FROM HIM. I HAVE A SHIRT PRINTED BY O.W.R. GIVEN TO ME BY A DEDICATED FRIEND LIVING IN EUROPE. BOTTOM LINE: THEY ARE UNAUTHORIZED...

3) A SOUND COMPANY ONE-SIDED 7" HAS BEEN PUT OUT BY T. LENZ (SOUND CO. IS HIS LITTLE FUCKIN' SPIN-OFF LABEL). THIS 7" CONTAINS TRACKS FORM "FIGHTING MUSIC" 7" AND THE SLAP-A-HAM HIGH SPEED COMP. AGAIN, THIS IS A FUCKING BOOTLEG... BOTH OF THE 7" EP'S MENTIONED WERE MASTERED OFF THE ACTUAL VINYL. FUCK THESE PIECES OF SHIT...

FUCK OLD WORLD RECORDS
"FIGHTING MUSIC" PLUS THREE BONUS TRACKS IS BEING RE-PRESSED BY SLAP-A-HAM SOON... WRITE THEM FOR INFO

FUCK OLD WORLD RECORDS
"FIGHTING MUSIC" PLUS THREE BONUS TRACKS IS BEING RE-PRESSED BY SLAP-A-HAM SOON... WRITE THEM FOR INFO

Wood: For people reading this who are primarily underground listeners, I'd have to say we're leaning towards The Inbred. He had a more traditional hardcore vocal approach but I don't think it hurts us in any way. I think we're on the more progressive side of things for sure. More so than on that simplistic power side of things. We're hardcore that's as progressive as it is harsh. Just try to keep the stuff fresh and revitalizing. Not burn out any kind of certain sound and try to always be different, but yet never lack on the power.

Kenyon: We'll always stay powerful but we'll always be doing different things.

MRR: Anything you want to wrap up with?

Kenyon: We're super grateful to anybody who buys our stuff. Super grateful to anybody who comes out to see us. Always the utmost thanks. Pro-vegetarian. Pro-love out to everybody. Read books. Fuck the tube. Go out and find out ideas. Expand your mind.

Wood: Try to build your own equipment if you have the ingenuity

Kenyon: Understand your place in the universe. It sounds really cornball but once you really get into what it is, you find out that your entire outlook and the way that you interact changes.

Wood: And look out for the Man Is The Bastard/Eggs split 7" by Christmas '92. Eggs are un-fucking-believeable. Right now they're in a studio environment only line-up that is extremely prolific and incorporates many different aspects to a scene that would otherwise not be fresh.

Kenyon: Everybody stay strong.

Man Is The Bastard, c/o Wood, P.O. Box 164, Claremont, CA 91711-0164

Considering the general sad state of alternative music these days, we really should fall to our knees and thank Mattoon Illinois for coughing up the Didjits. Sporting a new drummer as well as a spankin' brand new EP, these boys are without-a-doubt back in the saddle again. All eleven minutes and twenty-seven seconds of "Little Miss Carriage" are guaranteed to put a smile on your face.

This interview was done on October 23rd, before their show at O'cayz Corral in beautiful Madison, Wisconsin. Special thanks goes out to Noelle of Touch and Go for being so gosh darn helpful. Interview by Mark Stelmach; live shots by Mark Stelmach.

MRR: I read an interview with you, Rick, in which you stated something to the effect that *Hornet Pinata's* songs were a bitch to write, but *Full Nelson Reilly's* songs came easily. Did you have to struggle writing the songs on the new EP?

Rick: Um...no. I think they came...Joe's...let me think of the songs. Those songs have been around for awhile, so they've had a lot of time to evolve. They came pretty easy. "Jimme," we all made up together as a group, as opposed to me making the other two songs. I made the other songs, and obviously "Rock the Nation" came pretty easy (*because it's a cover*). And then "Sugarfox" we all made together with the other drummer Rey Washam (Big Boys, Scratch Acid, Rapeman, Tad). We all made that up. "Sugarfox" came pretty easy. "Jimme" came pretty easy, since it was a group effort. And then the other two were fairly, what we'd call, natural feeling songs when I was making them.

MRR: How would you guys compare *Little Miss Carriage* to your other records?

Rick: One thing I think is that all of our records are different. A lot of people say, "Oh well, ya know it's just another Didjits record and they don't do anything different." Well, I think that's bullshit. I think we're doing a lot of different stuff and people, for some reason, listen to it and it sounds simple. But it's not. You know, these songs are really thought out well, they're really done for a long time, and we think this is our greatest thing so far. I mean, that's the way we take it with every record. We think it's the greatest thing we've done.

MRR: So you're obviously happy working with Reggie Stiggs?

Rick: Ah...yeah. Off and on. We'd like to try someone new on this next record, although we don't know who we can do it with. We're thinking about having our soundman be more the guy who goes on the road with us; we're thinking about having him be more involved in the studio sound with us this next record.

MRR: I read another interview in which you guys said, at the time of *Full Nelson Reilly*, that you really wanted to spend a lot of time in the studio during the next record's making. Did that happen?

Doug: In the studio?

MRR: Yes.

Rick: Well, I guess it wasn't a lot, But, we took as long as we needed. I mean, I could sit in the studio and I could go back and try to make everything different a million times, ya know. There comes a time when you have to stop, and say, "OK, you can't make it any better..." or "blah blah blah." We had five songs and we took more time with five songs—about three days.

Rick: Yeah.

MRR: So, why is Brad no longer a Didjit?

Rick: Well, you'd have to ask him. He says one thing and I don't know. He just got married. He got divorced and then, like three weeks later, he got married again to a woman that already had three kids. And then he moved to Kentucky. He's got a factory job, and...you know, to me it just sounds odd. If I was going to quit, it'd be for a *really, really* amazing, great reason. Maybe he just had a problem being in a band with me—us being brothers and stuff. But he never really just came out and, I don't think, really said. I'm afraid he thinks everyone's just going to call him a big wuss or something.

MRR: How did you guys hook up with Rey on *Little Miss Carriage* and why didn't you wait for Todd to get the songs down and then go into the studio?

Doug: Well, we did *Little Miss Carriage* before we ever started auditioning drummers. You know, (in order) to find a drummer for the band. We had already had a time scheduled to record it. We had already said, "OK, we're going to do the record now." And then Brad quit. So it was either do it then, or wait. If we had

JITS Cool to Rule

like R.E.M. or... (you know, I use that as a general term) are just so trendy. We just like our shit—our music—to be like what we want to hear. As in, kick ass rock, I guess (*laughs*)...to make a cliche about it. And Todd was the only one out of all those people that could fucking rock. And Decatur, you know, you think of a factory town of 100,000 people in the middle of Illinois. The hip things, when I was a kid, were, like I say, AC/DC; and probably now it's Metallica. Shit that's loud and fast and rocking.

MRR: So Todd, what groups did you listen to when you were growing up? Same shit he was talking about?

Todd: Yeah. Well, basically like a lot of the late 70's bands like AC/DC—the Bon Scott era.

Rick: Led Zeppelin.

Todd: Zeppelin, yeah.

Rick: What do you listen to now? Some kind of Death Metal stuff?

Todd: I listen to some death metal—alternative stuff. I'm very open to music. I'll give anything a chance.

MRR: I head that when you first started out, your shows consisted basically of covers.

Rick: Oh fuck man. (*as if to indicate, "yes."*)

MRR: What kind of shit did you cover back then?

Rick: Sex Pistols. Clash.

Doug: Ramones.

Rick: The Beatles.

Todd: I remember seeing you guys play the Ramones.

Rick: I mean, that wasn't even the same motherfuckin' band. yeah, we covered the Ramones. Fuck man, that wasn't even the same fucking band. Shit.

Doug: It was a band that we were all in together, but it wasn't

MRR: What year did the Didjits actually form? After UXB became the Didjits.

Doug: (*Trying to remember*) Fuck. '83.

Rick: God, who knows when the real Didjits formed. See, we had an incarnation of Didjits with a trumpet player and a synthesizer (Todd laughs hard). You know, that had really nothing to do with the Didjits whatsoever. Then we finally got the three piece action going, which was probably a year before *Fizzjob*—like '85 or...no, about '86.

Doug: *Fizzjob* came out in '86.

Rick: So it was probably '85 that me, Doug, and Brad actually formed the three piece.

MRR: But Doug was Joe on *Fizzjob*? (*Your*) Father's name. Is that correct?

Doug: Yeah.

waited until we had got another drummer—a permanent member—the record probably wouldn't come out until next spring. And we wanted to get something out quickly.

Rick: We knew Rey. We've known Rey for years. He's a good friend of ours.

MRR: And he's a fucking great drummer.

Rick: Yeah. yeah, we figured that if we're going to get someone to do it, we're going to get someone that is proven. We knew he could definitely do it, and like I said, he was a good friend and we could call him up and talk to him. It wasn't like we were looking in the drummer section of the yellow pages. It was like calling up a buddy and asking him. He was more than happy to do it. We knew he could do it quick enough. We wanted to have a full record out (instead of an EP). If my brother wouldn't have quit, we would have had a full record out by now. But, we wanted to just get a little something out until we got a new drummer.

MRR: It's strange that Todd is also from Mattoon, the place where the Didjits formed.

Rick: Sure enough! Redneck.

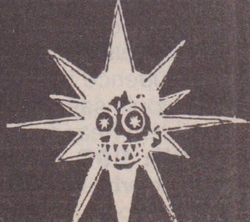
MRR: Where do Sullivan Ill., and Decatur Ill. fit into the picture? I've read interviews in which you said you're from Mattoon, but that you started out in Sullivan in a barn.

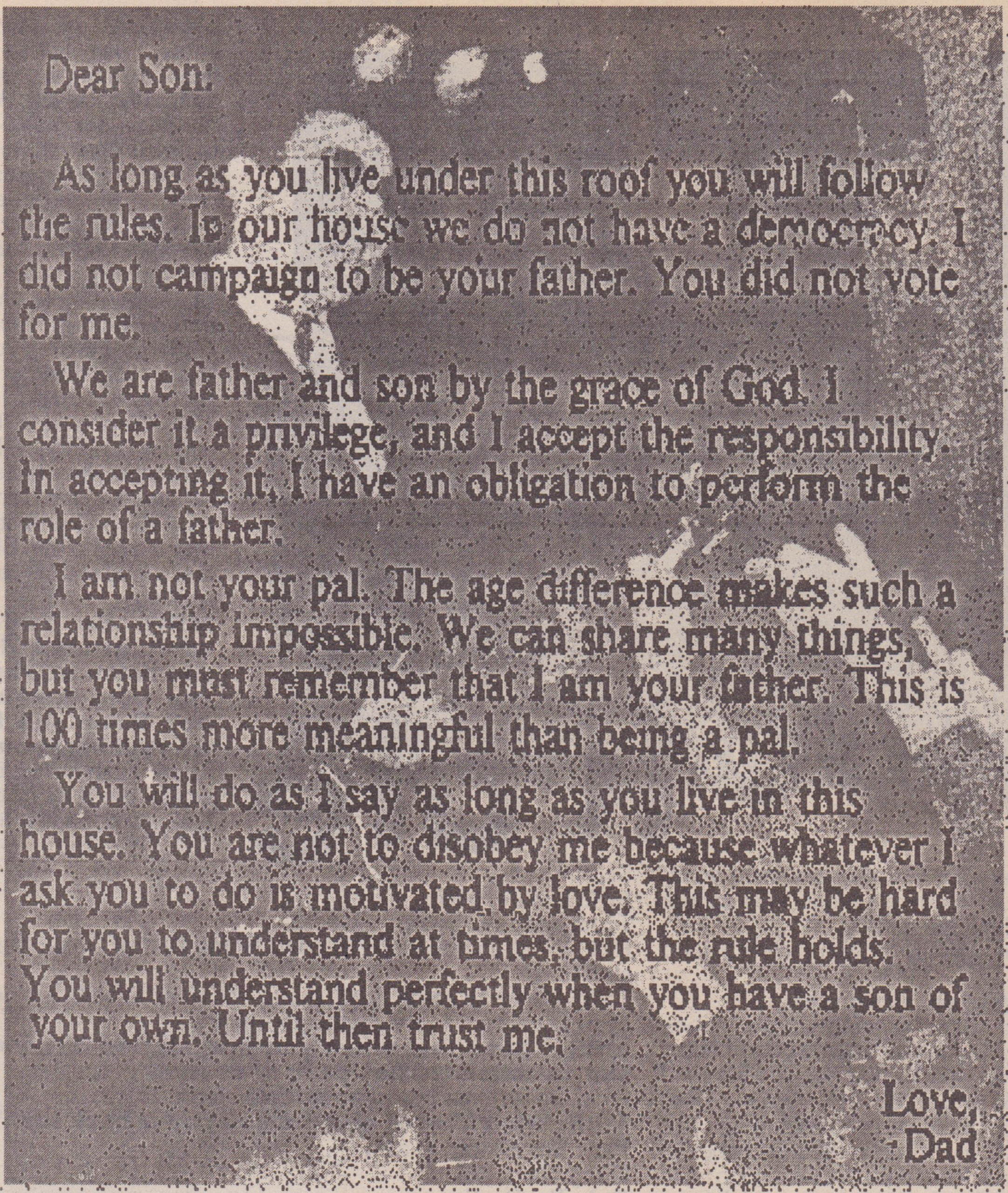
Doug: Well, the band did. It's just where the band got together. It's where me, Rick, and Brad started practicing together—in the town of Sullivan.

Rick: The whole central Illinois thing is us being bred on this really popular rock'n'roll. Say like, in the 70's it was Kiss and AC/DC. And then we started, like me for instance, into the Sex Pistols and the Clash. Then later in the 80's, I even listened to...you know...(long pause)

MRR: The Plasmatics (*laughter*).

Rick: Yeah, and stuff like that. With the whole central Illinois thing, you know, like the only guy we could find to be in our band was someone who was *into* rock. People in college towns that get their band together are too concerned with maybe sounding





Dear Son:

As long as you live under this roof you will follow the rules. In our house we do not have a democracy. I did not campaign to be your father. You did not vote for me.

We are father and son by the grace of God. I consider it a privilege, and I accept the responsibility. In accepting it, I have an obligation to perform the role of a father.

I am not your pal. The age difference makes such a relationship impossible. We can share many things, but you must remember that I am your father. This is 100 times more meaningful than being a pal.

You will do as I say as long as you live in this house. You are not to disobey me because whatever I ask you to do is motivated by love. This may be hard for you to understand at times, but the rule holds. You will understand perfectly when you have a son of your own. Until then trust me.

Love,
Dad

MRR: I called a friend last night and asked him, "Is Joe Doug?"
Rick: That's right.
Doug: Yeah, that's me.
MRR: You guys obviously still love playing covers? Who's "Rock the Nation" by? Is that the band Montrose?
All: Yeah.
Todd: It's off the first album.
Rick: That album fucking rocks, if you can even get ahold of it. Amazing guitars.
MRR: When I think of the Didjits, the Dickies always come to mind. But, I've heard you guys weren't even into that scene at all, eh?
Doug: No. No. I'd never really heard the Dickies.
Rick: yeah, they never were an influence on us. It was a coincidence that we maybe appear the same. You know, a lot of people say, "ah, I hear the Dickies." And then I have a lot of problem hearing the Dickies.
MRR: 999 a little more? Is that what you've said somewhere along the line?
Rick: No someone said 999 in a goddamn *Kerang* live review when we played London. And I'm like, what? 999? I listen to 999, but they don't influence me. If I was going to be influence, I'm way more influenced by AC/DC. I learned a goddamn Rush song—that's how I learned to play guitar in the first place.
MRR: What sorts of bands do you guys like now that are maybe newer on the scene? Any new stuff?
Doug: No, actually. There's not really any new bands.
Rick: I like Union Carbide Production, but I say that every fucking interview. But it's true.
MRR: I saw you at the Helmet show, actually Rick, at the Cabaret Metro (*Union Carbide played before Laughing Hyenas who also opened up for the Jesus Lizard*).
Rick: At the Helmet show? No, I wasn't.
MRR: Maybe it was Jesus Lizard the next night.
Rick: Oh yeah, Jesus Lizard. yeah, I was there. Jesus Lizard—I like that *Goat* record, I have to admit. That's a good one. They're always fabulous live. The whole thing with alternative stuff...I mean, what the fuck? Look at our tapes in this van. We have a bunch of old shit like Misfits.
Todd: *Dirty Deeds.*
Rick: Fucking Doug's listening to CCR today on the fucking walkman.
(*Todd laughs*)
Todd: Rock Doug, rock.
Rick: We're playing the jukebox the other day in this fucking bar in Mattoon that doesn't have really anything alternative on there. Our choices were between Motley Crue, and, I don't know...what else did we pick? Oh, "Stone Cold Crazy" by Queen. You know, that's our style—Stone Cold Crazy!
MRR: If you guys could erase one or two bands from existence, what names come up?
Todd: Pet Shop Boys. (*laughter*)
Doug: Any Manchester band.
Rick: I would say any we-want-to-be-Nirvana bands. We'd like to erase them very quickly. Bands that just play one riff over and over and call it a fucking song.
Doug: I'd like to erase Seattle. It might take some of the sudden glut out of everybody sounding the same.
Rick: I'm trying to think 'cause I've seen so many fucking other bands that just suck my dick so hard. yeah, there's too many to name. Can we have more than one or two choices?
MRR: You can have as many as you want.
Rick: OK. There's a lot of mediocre bands on Amphetamine Reptile that I'd like to see destroyed. That label should limit their number of bands to maybe three.
MRR: Do you like Halo Of Flies?
Rick: Actually, I listened to them a bit. They were OK.

MRR: You guys also recently put out *Knocked Up*, the compilation of Didjit videos. How did that come about?

Rick: For a long time, we've always been interested in video. The guy that helped us out was a radio communications major, and he always has access to an 8 millimeter. And fuck, we just always got to get videos down for posterity. It's more for our benefit—later, when we're 50, we can all get together and shoot up and watch the video. It came about cuz Corey, the guy at Touch & Go, decided "Well sure, we'll put it out." And we had enough videos.

MRR: Are these videos also going to be happening with other Touch & Go bands, or is this just a Didjits thing?

Doug: I don't know. That's just something you need to ask Touch & Go.

MRR: I don't know too much about early Didjits. I noticed one song on *Knocked Up* is from *Whoop My Head*. Is that a 7" or was it part of the tape *Dirga, Dirga, Dirga*?

Doug: No, *Whoop My Head* was a cassette.

Rick: Some stuff came off of *Signifies My Goatee*, which is our third tape.

MRR: And that's one we're never going to see again?

Rick: Well, *Signifies My Goatee* might be something I wouldn't mind putting out for the hey of it. But the stuff before that—I'm really too embarassed to think about releasing it. (*laughs*)

Doug: *Signifies My Goatee* was...

Rick: Had "Jerry Lee", "Stumpo Knee Grinder".

Doug: yeah, there was quite a bit of stuff. And then "Stumpo Knee Grinder" didn't hit until *Hey Judester*. And that song has been around since *Fizzjob*.

MRR: Why the move from Champaign to Chicago?

Doug: Well, I didn't really move. We've just been going up there to practice.

Rick: I moved to escape my personal life crisis. (*laughs*) I was being the notorious town drunk/trouble maker, getting thrown out of bars all the time. I figured, well, my girlfriend lives up there, and I said 'fuck it' and went up there and have been doing this detox scene. Kind of laying back, laying low. I just moved up there so I could have sex with my girlfriend at the drop of a hat. (*laughter*)

MRR: Chicago is obviously the hotspot for music these days. Are there any other cities you can think of that even come close to having the calibre of music Chicago has? When I think of Chicago, I think of great bands.

Doug: I don't really pay attention to where a band is from. A band that I like, where they are from doesn't really matter.

Todd: Yeah, as long as they sound good and kick ass.

Doug: So, I can't really say "Well, this city has more bands that I like than any other city."

MRR: Well, I guess I'm just more or less saying Chicago rules.

Rick: There are a lot of fucking bands there. Unfortunately, a lot of them are not all that great. They're just OK.

MRR: Does Touch & Go support the Didjits?

Doug: Yeah, yeah.

Rick: Sure, no sweat at all.

MRR: If you guys had to describe the average Didjits fan, what type of person comes to mind?

Rick: Just look in the mirror!

Doug: Fat, beer drinking... (*laughter*)

Rick: There are too many weird different Didjits fans. You can't even begin to stereotype them. I've had dudes come up to me (*mimics a Southern hick drawl*): "Man, you guys fucking rock—ya know, I got *Fizzjob*..." And I'm like, where the fuck did you come from? (*laughter*) Then you have your...

Doug: Shaven heads.

Todd: Well, anything from skinheads to metalheads to industrial music-listening people.

Doug: Billy Ray Cirus fans.

MRR: Has Steve Albini done quite a bit for the Didjits in terms of studio time, etc?

Rick: He's kind of like a friend. It's not like he's *done* things for us, but he's helped us out here and there.

MRR: Every time that I read something that Albini says or writes about the Didjits, he basically states that you guys are incredible, but you're, for some reason, virtually unknown and way underrated. Do the Didjits get the respect you obviously deserve?

Rick: That's why he writes about us...so he can make everybody think he's onto something that no one else is.

Doug: I really do think we are underrated.

MRR: Yeah, but virtually unknown?

Doug: We're not a band that tours for months on end. So, I guess we don't get our respect.

MRR: With all the hype about 'alternative' bands these days, have the Didjits been approached by a major label by any chance?

Doug: No.

Rick: They wouldn't touch us with a ten foot pole.

MRR: Well, they signed Hole.

Rick: Yeah, but they probably don't have one song about getting high. Their band sucks, man. Refer them to that other question about who we want to see wiped off the face of the earth.

MRR: Finally, you just put out an EP, but are there any other upcoming events or new projects that we should know about?

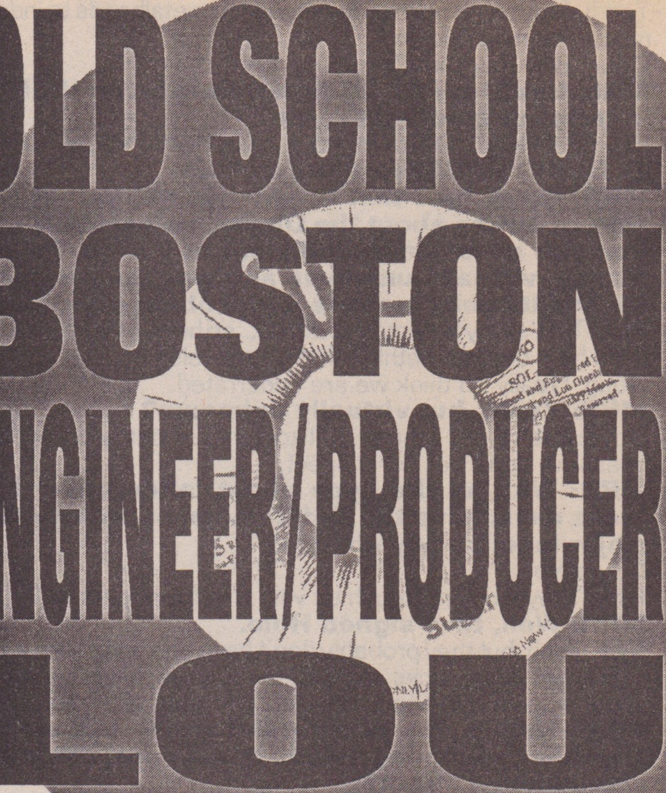
Rick: Yeah, if ya see a brown van with Illinois plates, that's what our project is going to be for the next god-knows-how-long. We're going to be on the road whippin' our new drummer into shape. We're going to put out a full length record. I think we're also going to have a SubPop single coming out in August. We've got a European tour in late winter. We basically want to get really, really good—live wise—because we've always had the reputation of being really sharp live. So we want to make sure that we carry that on. We don't want to get a new drummer and just go "Ah, we're the Didjits. We'll just rest on our laurels." We want to be as good as before, if not better. To do that, you got to get on the road, ya got to fucking work.

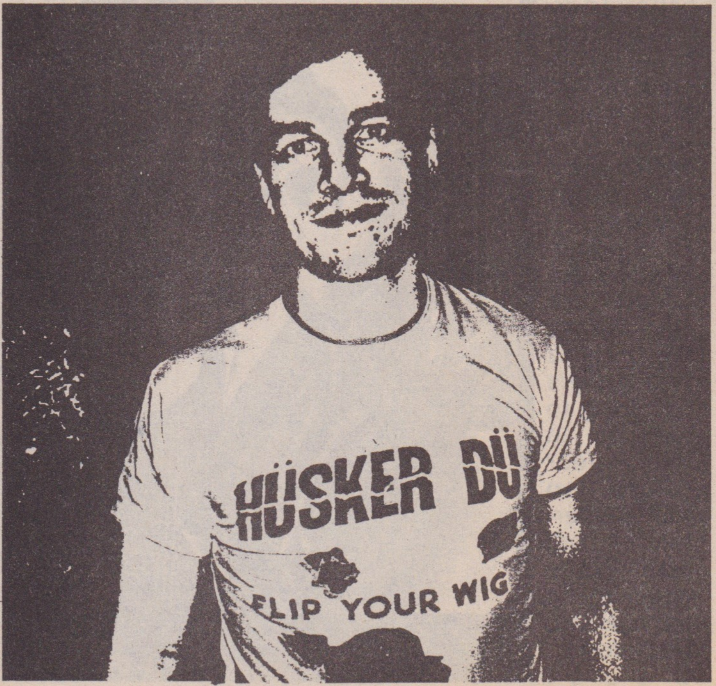
MRR: Any last comments?

Rick: Tell everybody the Didjits are back and any thought of us being gone is not going to happen in the near future...so too motherfuckin' bad, man! We're going to be up your ass. (*laughter*)

Doug: **We're back like a bad case of herpes.**

OLD SCHOOL BOSTON ENGINEER/PRODUCER LOU GIORDANO





Any self-respecting devotee of early '80's punk knows Lou Giordano's name; if not, you've at least heard his work. Lou cut his teeth producing and/ or engineering the meat of Boston's hardcore catalog, including albums by SSD, FU"s, Jerry's Kids, DYS, the Proletariat... you name it, he was there. After a stint as Husker Du's soundman for the last five years of its existence, he's continued working with influential independent bands ranging from King Missile to Bob Mould's new band, Sugar. His take on the present state of independent music is that of a man who's been there from day one, and who's seen it from all sides. Interview by Eric Bradford, with thanks to Rich for the phone line.

MRR: When you first started out in recording, were you in Boston?

LG: Yeah, in Boston.

MRR: And what year was that?

LG: I would say '82.

MRR: So you pretty much started at the beginning of the heyday of Boston hardcore bands...

LG: Yeah, SSD, FU's, Jerry's Kids, The Proletariat; all that stuff.

MRR: And did you get into it because of what was going on, or did you know people in those bands?

LG: Both. I was primed for it from seeing the British movement in '77 and similar situations in LA and New York. I was into the local music scene from '78 on. My first gig was the Molls at the Rat, Peter Prescott's band before Mission of Burma. I guess that's where my "punk education" happened. Some of the fans I met at these early shows later formed their own bands. I offered to mix their live sound which eventually led to studio gigs.

MRR: So you were living in Boston at this time?

LG: Yeah, an engineering student at M.I.T. I grew up in New York though, so I'd always be visiting there and checking out the scene, like the Talking Heads, the Ramones, Patti Smith. There were only two punk clubs in NYC in the late 70's, early 80's; CBGB's and Max's Kansas City. Punk wasn't profitable yet.

MRR: So did somebody say to you one day, 'you seem to be into this, why don't you come take a crack at recording...'

LG: No, it was a natural progression of my past activities. I'd played guitar in bands in high school. At MIT some friends and I fooled around with an empty recording studio. We rigged up electronics we found in basements around the Institute and tried to record bands. Then I got into mixing live sound; mostly SSD shows. At the time they were called Society System Decontrol, which I kinda liked. At first, I was attracted to it for the politics as much as the music. Being on the left side of the spectrum, I was shocked and disappointed when a lot of Boston bands revealed their true right-wing colors. Possibly giving them more credit than they deserve, they were coming at it from a Libertarian perspective. I was into the truly anarchist, non-hierarchical politics.

MRR: So are you specifically referring to the whole gang mentality, straight edge type of thing...

LG: I'm talking about the misunderstanding of the left's progressive ideas, and replacing them with meat-headed right-wing jargon.

MRR: So despite this...

LG: Well, I eventually phased myself out of hardcore. I became

involved with people whose politics I saw more eye to eye with, like The Proletariat. I worked for about two years at a studio called Radiobeat. I was mixing SSD live, and around December '82 they wanted to make a tape. The owner of the place had his hands full and wanted to take on an assistant, so I started doing as many sessions as I could handle and still keep my day job. Then I hooked up with Husker Du in about '83. They showed up for their first Boston show without a sound guy. I was mixing the opening bands, Sorry and The Proletariat. They asked "will you mix our sound?" and I said "sure, it'd be a pleasure." Then they said "well, why don't you jump in the van and finish the tour with us, and we'll fly you home from Minneapolis," so I said "well... yeah!" So began a five year live sound gig, and many lasting friendships.

MRR: So you were with them right up until the time they broke up, is that right?

LG: Oh yeah. Their last show was a travesty and a tragedy.

MRR: Have you been doing Bob Mould's live stuff too?

LG: I did for a couple of years, when he first went out in '89 and into '90. But it became clear that I had to choose between studio and live stuff, for continuity. If I was out on the road all the time, the only thing I could do would be to jump on another road gig.

MRR: Do you like doing studio stuff better?

LG: I prefer it, because I can live at home ["some of the time", says my wife!], and more importantly, it's long-lasting. With touring, I come home and the only thing I've got is this map with magic marker drawn on it. I say to people, "I went here, I went here." But with recording, you have the records and they last forever. Though some of them you might not want to last forever!

MRR: That cuts both ways, I guess.

LG: You bet! But they're there, they're published, and you can look at a catalog of work that you've done over the years, and remember all the musicians and people that you've worked with. You've helped them accomplish their goal of releasing a finished work.

MRR: A lot of people that I mention your name to out here (SF) associate you with those bands that you mentioned, the hardcore thing, but I know that you were working with bands at the time that didn't necessarily fall into that category, like the Mission of Burma demos that Taang later turned into *Forget*.

LG: Right. As a staff engineer, I took anything that came in the door, from the worst new wave techno to punk bands who drank so much they couldn't stand up (The Wards). Sometimes it's is a matter of economics. Some people take the high ground and say they'll only work with one style of music. I think there's a place for all kinds of music. Compare it to print media. There's music like magazines that you pick up, read a few articles and toss. And there's music that stays with you for a while, like a good book. From working with all these different types of bands, from classical to jazz to avant-garde to punk, I developed an appreciation of many styles of music.

MRR: Well, when I talk about people associating your name with that type of music, we're talking about certain people that are only into that type of thing.

LG: Yeah, well, that's OK, hopefully they'll outgrow that, and check out other cool stuff. There's so much out there, and to narrow it down and say you're only going to listen to one kind of music is a real loss.

MRR: How would you compare what you see from local bands now to what it was then?

LG: I think it's real fragmented, and I don't know quite why. Back then, there were a lot of people in gigging bands. They'd record radio tapes to boost attendance at shows, but a record deal wasn't an immediate goal. It may have happened to a few bands, but it wasn't the main thing, which was playing out and having a good local following. Now, it seems that bands want to take the beeline to a record deal. I can't fault them for that; heck, I make a living off it. But now, if a band doesn't get signed in two years, they'll quit. They won't keep going out of dedication. No one puts a band together these days without aspiring to some kind of publishing, either an independent or a major label. Many lean toward the major. They see the success of a band like Nirvana, where they release one album on Sub Pop and then get the deal. Listen, it took Husker Du *six* records before they signed.

MRR: And they weren't exactly shooting for that, either.

LG: Right, they were approached by Warner. No one said "let's shop this band".

MRR: Looking back over all the stuff you've done, what are the records you still put on?

LG: It's funny, sometimes other people do it for me. I listen to the radio a ton. I still listen to college radio after 12 years. I hear stuff on there and think, 'god, that sounds familiar... shit, that's from that Moving Targets record.' And I think, 'that sounds pretty good' and I'll pull out the album and check it out. The stuff still holds up. Going back to the old records, I remember the anger associated with hardcore. I have to laugh, because for me, those feelings have largely dissipated. The anger seemed

driven by discontent and dissatisfaction with personal situations, global politics and so forth. I'm still dissatisfied with the global and national state of affairs, mostly the distribution of wealth and the resulting social problems. But I'm able to externalize these feelings and maintain some inner calm.

MRR: It seems like, from talking to people who've been into it for a long time, it seems like a big part of their mellowing out is, initially they're dissatisfied with their own plight as much as the state of the world. And while the state of the world pretty much stays as screwed up as it is, their own plight generally gets better.

LG: You agonize over things for a while, and then realize you need to get stuff done. Practically speaking, you need a steady source of income, and of course, the larger question of finding a direction to focus your energy. It defeats your purpose if you're constantly struggling with and questioning everything. I associate hardcore music with a kind of angst which I guess I don't feel anymore.

MRR: That leads me into the next thing that I was going to ask... you mentioned the importance of the economic aspect of the thing, but I would imagine that you've been offered projects in the past that you haven't been able to deal with.

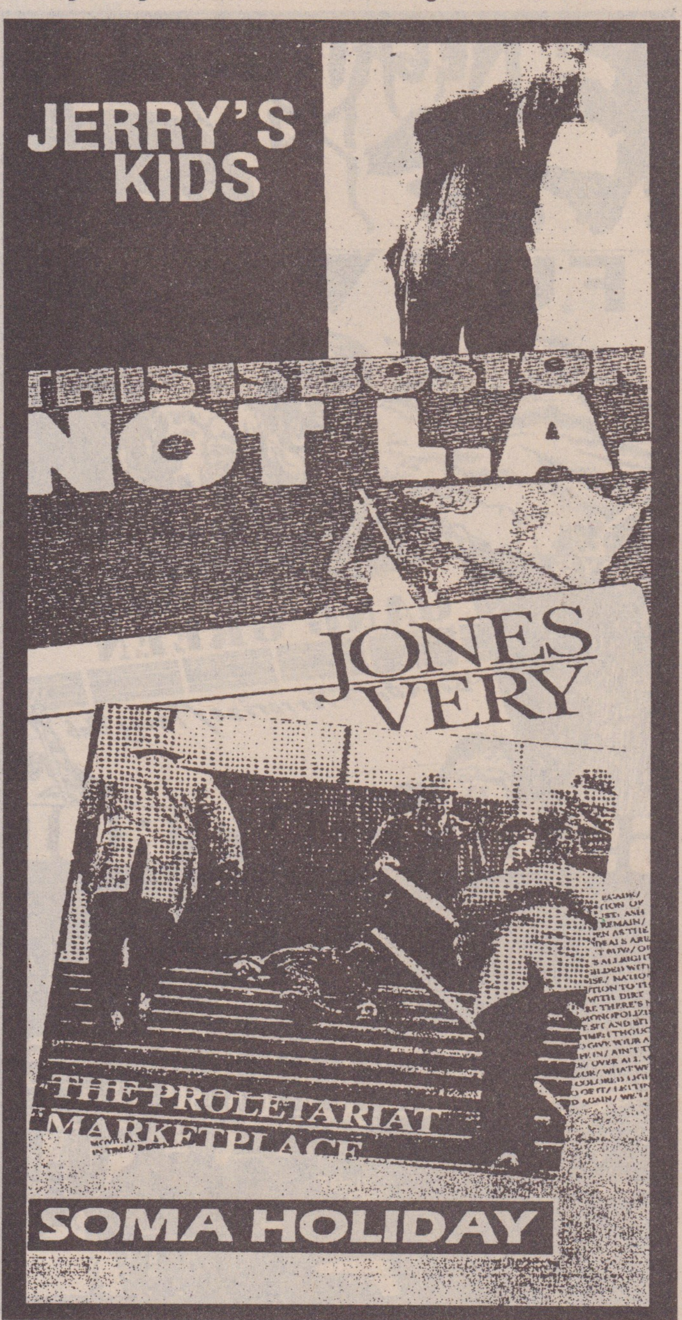
LG: Many times. The first thing I need to know is if a band is sincere about what they're doing. If they're in it to be a good bar band, I have nothing to contribute. I work with people who are trying to break down musical barriers and genres. Which hardcore did at first. It started as a bunch of serious punk rock bands that were playing a lot faster and harder than previous groups, and people didn't have a category for it. Ten years later we look back and, 'of course, those were the hardcore bands'. But when they started out, there wasn't any journalistic label, just people.

MRR: When you're within what's going on it's harder to be objective about that kind of thing.

LG: And for a while, nobody knows what it is and it's exciting. And then it starts to become... identifiable things that people see from a distance. A crowd of second generation bands emerge that ape the original ideas. To me, there's not much new in hardcore in '92. If it is, it's not hardcore, it's grunge, thrash or whatever you want to call it.

MRR: One of the bones of contention in this magazine is that a lot of people are opposed to the whole Nirvana thing, the mass exodus to the major labels. People believe that's going to kill the whole underground scene, the fact that bands like Hole and Helmet and so forth are signing to major labels, and that's going to change the attitude every person forming a punk band will approach it with.

LG: What are they afraid of? If bands stay true to their original goals, they can steer the mainstream *their* way. It's a *great* thing that Nirvana is on commercial radio. If the music business is shifting toward bands like Nirvana and Helmet and Sonic Youth, then maybe they've given up on metal, thank god. It's opening up music, it's the opposite of what's happening in the Democratic party, where the emphasis is to shift everything to the right, or "the center", to include more people. With Nirvana's success, the music industry is coming to us. They're forcing A&R departments to pay attention to bands that would have been dismissed as too radical a couple of years ago. And maybe some of the million people who bought Nirvana will get curious about where they came from and dig deeper into indie record stores.



MRR: So you think that this is going to have a lasting effect.

LG: In a very positive way. I know there are the purists who think "Alternative" has finally been co-opted [see *One Dimensional Man* by Marcuse]. But I'd say we've taken over. It's great that some bands can be successful on independent labels; I admire bands like Fugazi and Bad Religion for doing it on their own terms. But some bands are strong enough to get what they want from a major deal. And others choose to power their way through the indie distribution fiasco. You can't fault people for doing what they believe in. Take Bob Mould, for instance. He was in the major label arena, and now he's jumped ship to an independent label. It was a very conscious decision.

MRR: He jumped off of Virgin then, they didn't drop him?

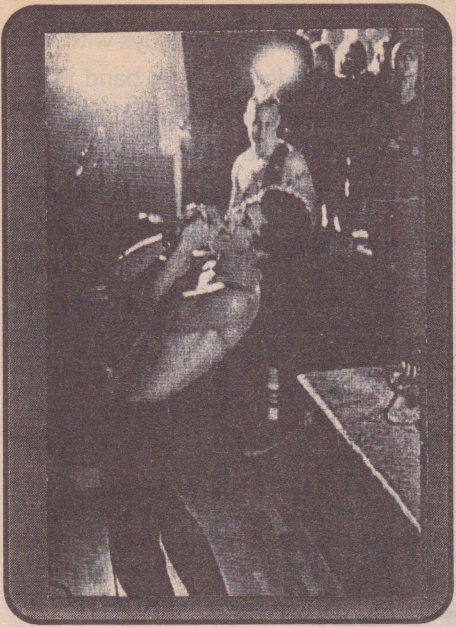
LG: Absolutely.

MRR: That's great, and rare. I can't think of anyone who's done something like that recently.

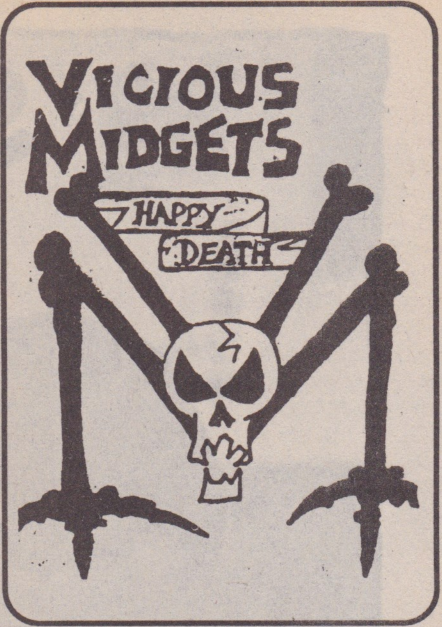
LG: Well, he couldn't get a straight answer from anyone out there. He wanted to do things a certain way, he had a plan and he couldn't get anyone to back him up.

MRR: Do you have any final thoughts that you've been wanting to lay on MRR readers?

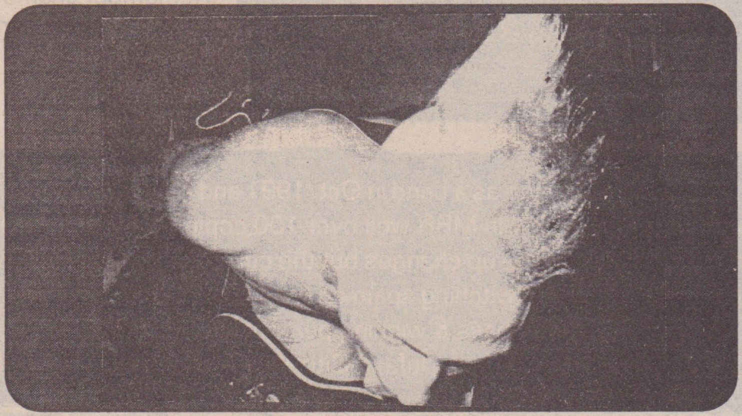
LG: Remember that the whole punk ethic, the hardcore movement was founded on the idea of 'think for yourself'". When you categorize things, dress a certain way and mouth the same tired slogans, you're not original thinkers at all. More like slaves to a fashion. Be different, and proud of it



A lot of noise has been coming out of Santa Cruz, Ca. lately. While always adjacent to and participant in the Bay Area music culture, the punk/hardcore output of the seaside college town has been, until lately, sporadic at best. Perhaps this is due to the morbidly high degree of mellowness in the local air, or maybe due to the club owning old guard hostility to any music faster or harder than the Beatles "White Album". Whatever the reason this has begun to change as bands employing both DIY principles and a lot of determination, have been battering down obstacles and making themselves heard. The Vicious Midgets are one of the longest existing units of the present generation of bands. With healthy dosages of bad attitude, scatological references and black humor they've created some of the most in-your-face music as you can get in the last five years. They are perhaps (along with Screeching Weasel and a few others) one of the punkest bands left in the United States. I interviewed them and guitarist Brian's snake at my apartment in San Francisco over cans of Rainier Beer. Interview Joe Donohoe.



Brian: I'm Brian. I'm 5'6". I weigh about 145 lbs. I like women that are aggressive.
MRR: What's your snakes name and what kind is it?
Brian: Her name's Ursula. She's a Burmese Python.
MRR: Nice snake. And your Jade right?
Jade: Jade yeah. I play drums.
Rick: I'm Rick the singer, at least I try to be.
MRR: How long have you been together in your present line-up?
Jade: It's been about a year hasn't it?
Rick: Yeah a year with Devon. We've had a band since '88. Brian and Jade have been with it for the last 3 years.
Brian: Me and Jade have replaced the indigent people with attitude.
Rick: Tim originally started the band in San Diego but they broke up so Tim moved to Santa Cruz where he restarted it with me. He basically ordered his girlfriend to learn to play the drums and it was great. The whole time we were playing together she had one beat. It was dum-dum da-da, dum-dum da-da.
Brian: She was better than the drummer for the Slits though.
Rick: Yeah. By the end of the time we were playing with her she was ragin'. She was like dumdumdada, dumdumdada (*laughter*) but then she and Tim left and it was a good thing because we got these awesome musicians here.



MRR: Do you still do the song "I Buttfucked my Dad"?
Rick: Yeah.
MRR: Do you want to talk about it?
Rick: I think it has to do with revenge. It's the ultimate Freudian twist basically.
MRR: You used to have stickers of Bart Simpson buttfucking Homer that went with the song.
Rick: Yeah but we got into trouble with Groening dude. So we had to put bars over their eyes and little disclaimers saying "I'm not Homer" and "I'm not Bart". He's a nice guy though. I don't want to fuck with Groening.
Brian: Yeah he's a local boy from Santa Cruz. That's why they still run "Life in Hell"® in the local entertainment paper.
MRR: Do you and your songs have a particular philosophy, lack of philosophy?
Jade: I think a whole melange of philosophies really.
Devon: We don't want to take ourselves too seriously.
Rick: I don't think we have a direction unless it's harder all the time. (laughter).
MRR: You do a Stooges cover in your set ("I Want to be Your Dog"), what else are you into?
Rick: I'm getting into Alice Cooper. I'm going backwards. The modern scene is just too weird for me.
Devon: You think your going backwards, I've gone pre-punk.
Rick: Yeah classical. Sibelius & shit.
Brian: I like a lot of punk bands from the 70's except for the Sex Pistols. They got too much media exposure and there were so many other bands from that era with better musicians. The Damned, Johnny Thunders, the Dead Boys.
Rick: Jade's our cutting edge though. While we may all be retro he likes the modern stuff.
MRR: Who do you like from Santa Cruz now?
Jade: We're really into Darkhorse Candidate.
Rick: The Blown, they shred.
Devon: Fiend Master Freak and Darkhorse, Hedgehog.
MRR: Unless they've managed to play up here most of those bands are unheard of outside of Santa Cruz.
Brian: Well what we've dealt with, especially in Berkeley, as far as booking ourselves goes, is we can never get a hold of anyone with a pulse. It's kind of difficult to play in clubs up here when nobody even answers the phone or returns calls.
MRR: What about Gilman?
Devon: We played there a couple of times.
Rick: They haven't invited us back since I smashed my head on a monitor. They were all "didn't you see the 'no stage diving' sign and I looked at the wall and it was a mass of graffiti (*laughter*). I didn't see the monitor either.
MRR: Any overall recurring theme or themes in you work?
Jade: Whining.
All: (*laughter*)
Brian: We've got some political songs but they're all negative too.
Rick: I wrote a song about a place called "Desolation". It's a favorite drinking spot.
Brian: Being oppressed by cops.
MRR: Any plans for the future?
Brian: We're going to play the S.C. prom next year **(that is doubtful considering the opinions of the rest of the band on that)**

The Vicious Midgets have got two demo tapes out "Dr. Foetus" and now "Afterbirth," plus a song on the upcoming Standard Cooperative Compilation, a Santa Cruz band compilation LP. For booking or either tape write 232 May Ave./ Santa Cruz, CA 95060.

We are The Slobs - a group of four guys with no life. So, we play in a hardcore, punk band in a feeble attempt to add meaning to an otherwise extremely dull existence. We have played at a bagel shop and a laundromat. Response has been good considering the crowd was occupied with other tasks, eating and cleaning. We attempt to play fast, energetic, catchy, memorable songs that satirically depict different situations of ours and other people's miserable lives. Our influences include many bands that we would be embarrassed to compare ourselves to (like early Black Flag crossed with the Dead Boys). In between severe bouts of depression and chronic illnesses, we recorded a eight song seven inch entitled, *Who Really Cares?* (on Centsless Prod.), which is not at all like that overly emotional emocore shit or gruffy, grungy grindcore, and we are not happy. Remember shameless self promotion is extremely embarrassing. Thank you very much!

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SLAVE STATE

This is us, Slave State. We first took shape as a band in Oct. 1991 and relatively soon afterwards a demo was recorded. Not one ad but released but, due to the review in MRR well over 100 copies were sold and I dare say nearly 200.

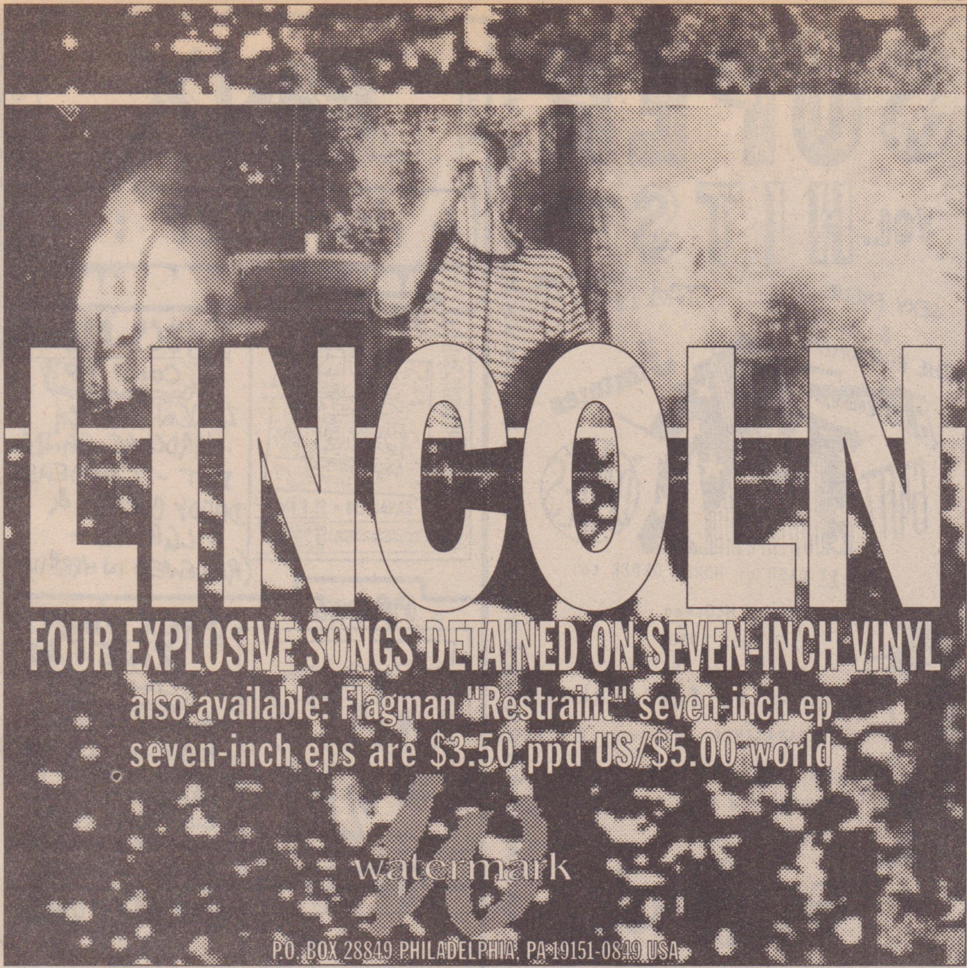
The band has gone through a myriad of line up changes but the current crew is as follows: Beans - guitar and feedback; Fender - guitar and mid-song tuning; Brothers: twitching spam on rye & Chef Geoff on vocals & cuisine; Tofu Rugburn - drums & show cancellations; Dan "the Tan" Levitan - bass & winning personality

Our collective influences are as follows: the Neos, Infest, Citizens Arrest, Gauze, Septic Death, Taste of Fear, Dropdead, Crossed Out No Comment, Born Against etc... As you might guess we play fast (faster in concert) brutal HC and our lyrics deal with everything.

Since the *Evil Empire* demo we have gone in the studio twice, once for a Swiss comp. and another which was originally for a 7", but it looks like it will metamorphose into two split 7 inches. We also have one song off the demo on the *Son of Blleeearrghh!* comp. We also have plans for a 12" EP on Dog Day Sunrise in France in the far future.

We would like to thank Chris Dodge, all of the bands and zines for writing and supporting us. Also, a big Dating Game kiss to Justin Potts for designing the only logo we all agreed upon.

Slave State may be contacted for shows, interviews, comps, info, Et Hoc Genus Omni... at the following addresses: Twitch or Chef Geoff/ 21 Modern Ave/ Lack. NY 14218-3117 or Brutal Mike Gifford/ PO Box 1201/ Buffalo, NY 14213-1201



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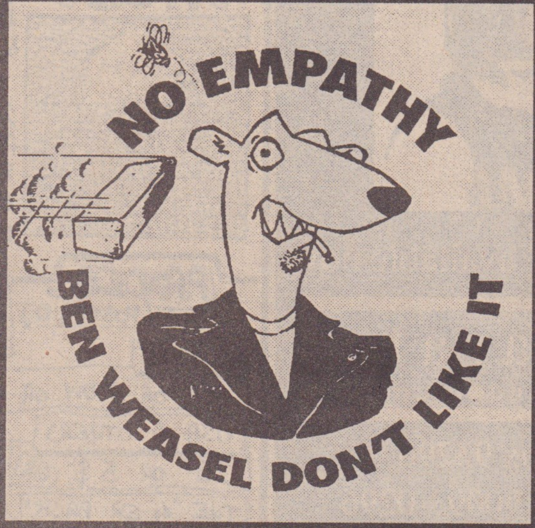

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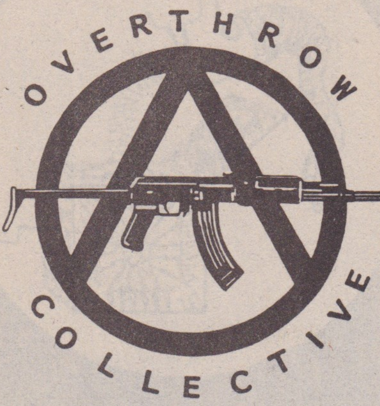

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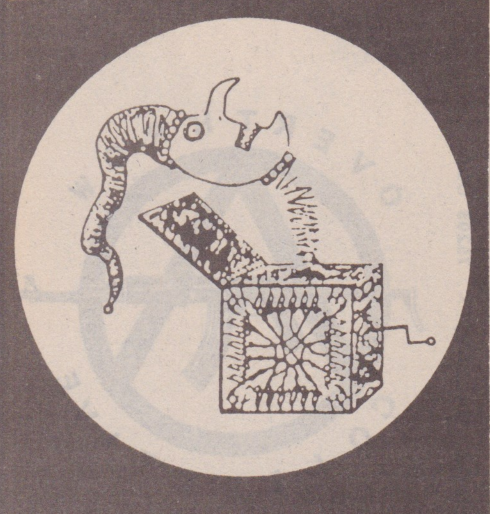

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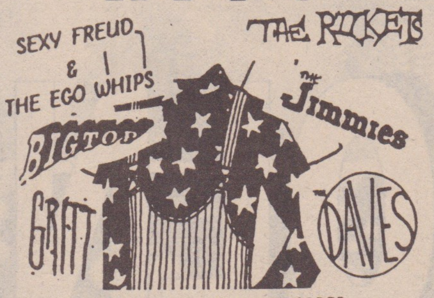

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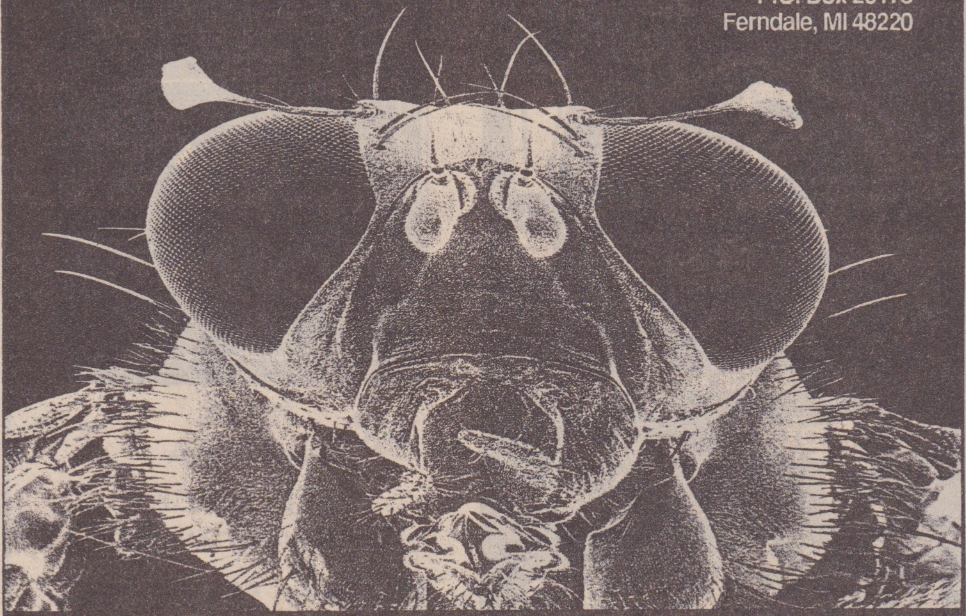

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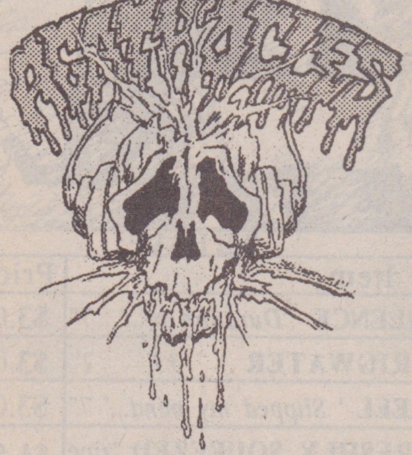

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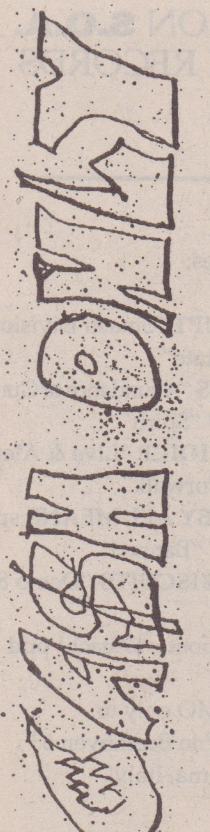

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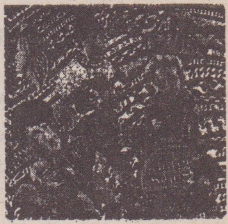

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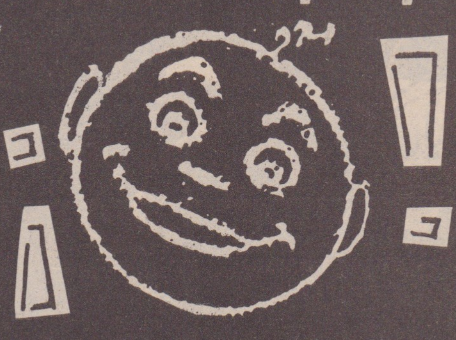

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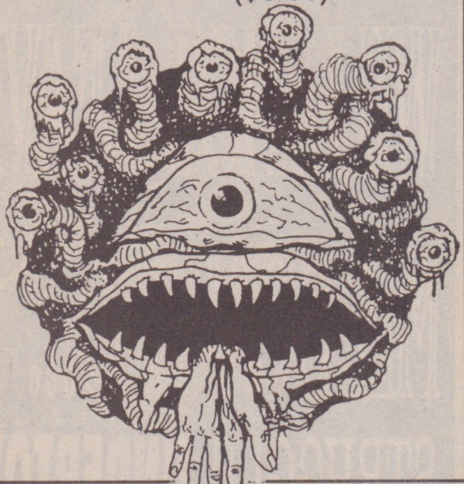

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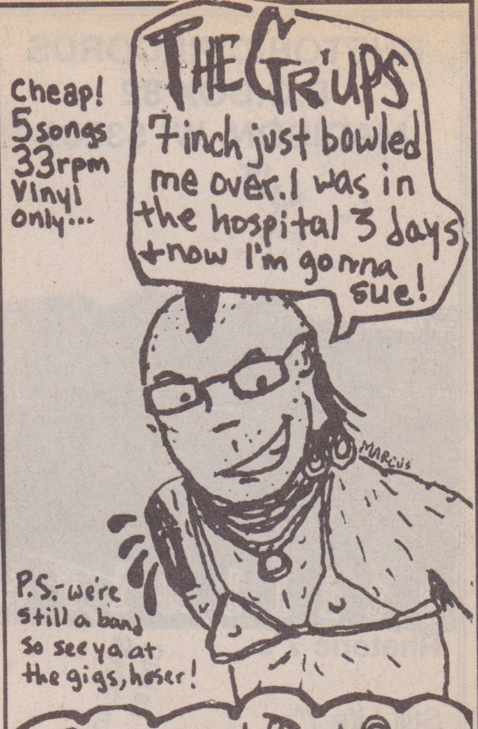

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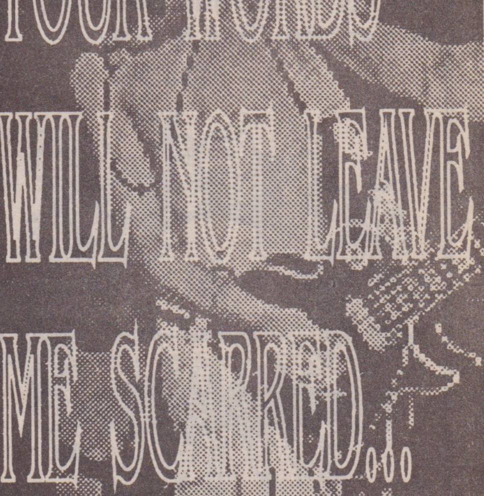

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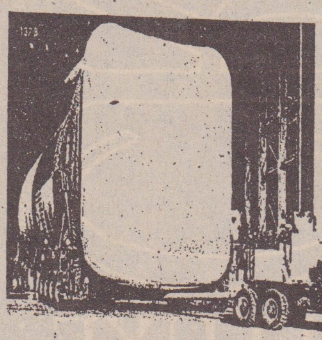

Fig. 137b. Video death-ray at California test site, 1952. [USAF]

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Interview by Devon Morf/Photos by Cammie Toloui

MRR: As far as non-graffiti art, what type of published art have you done within the punk scene? I know you did some art for *Dead Fish* 'zine in Canada a while back as well as some stuff on the *Thing That Ate Floyd* album.

T: Yeah, the Lookout comp. I've also done skateboards. I've haven't done any more record covers, no.

MRR: Was that the only incidence of you doing fanzine art?

T: I actually used to do a lot of fanzine art. I still do a lot of the graffiti fanzines that go around, like *Skills*, *Can Control*. There's *IGT* which is a really good magazine out of New York. It has a lot of good writers and stuff like that. Outside of graffiti, politically they're really on it, too. It's a really good magazine. It's just a network, it's just the exchange of current stuff that's going on.

MRR: How far does your own work stretch geographically? Have you taken lots of road trips or is it pretty much local?

T: No, definitely road trips, it's all over the place. We did like cross country things. I was in China last summer and did a thing on the side of the Great Wall. I did a throw up way the hell up there. I never got a photo, but it's up there. I thought it was kind of cool as a joke.

MRR: (laughing) How could you not get a photo?

T: I just didn't have anything with me. I had one can of paint and that's all I had with me. I grabbed it at the last minute cause it was like, We're going up to the Great Wall! I had trouble finding paint over there.

MRR: It stretches down to Nicaragua and Central America as well doesn't it?

T: Yeah, I went down there a year and a half ago. For me, it depends on the environment because there are environments that don't really generate the need to do graffiti, but within a city I think there is. So down there I was just doing stuff with burnt wood or charcoal. It wasn't to the extent of what I would do in a city. There's a lot of people who do graffiti that get around on band tour and that's how they get around to cities all over. There's quite a few here that do that.

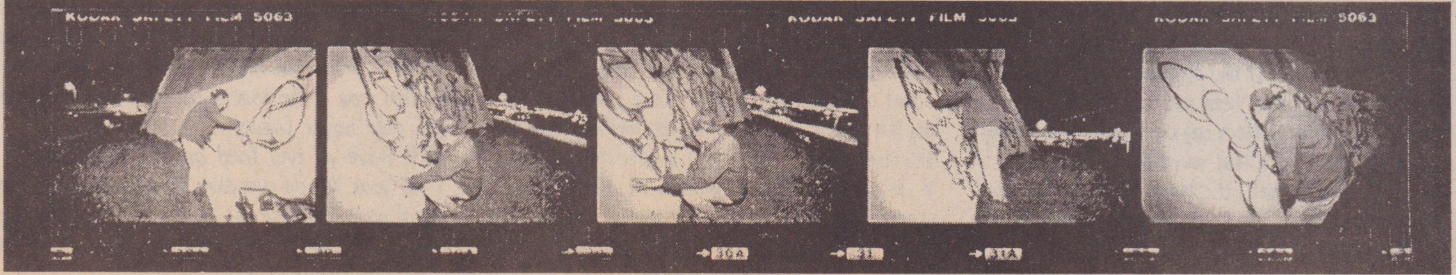
MRR: How long does it normally take to do one of your oval shaped head pieces?

T: If there's no background and fill color, it takes like a minute. Spray paint's really quick. But if the spot's really easy you could spend like ten or fifteen minutes there doing something. If it's really late at night, and it's in a particularly good situation you could usually push it and do more.

MRR: How much paint does one take, a whole can?

T: Oh, no. I can probably do eight with a can that's without a fill-in. Like if you did a white fill-in because you're going onto a gray metal door or something and you wanted to pop off more, it'd take like 5 minutes to do a quick with fill, then let it dry for 3 seconds and then do the black outline. You can do a lot with a can of spray paint.

MRR: How long did it take you to do the Moscone center piece?



T: That was done over a period of time. I used to do it after work every night. It took like two weeks.

MRR: That seemed Dr. Seuss-ish.

T: Yeah. "Society on the Brink." That was the theme.

MRR: What type of inspirations have you had? Is Dr. Seuss one?

T: Dr. Seuss, definitely. I had all those, but I used to copy the work of Don Martin, the guy who used to do Mad Comics, all the time. I think anyone that came from that generation can appreciate Dr.Seuss. You could sit for hours in front of those things and read the same ones over and over. In those early years you were just taking in everything. So I definitely think that was a big part of it. I don't consciously remember which ones specifically though.

MRR: Is your work a solo thing?

T: I definitely prefer solo. It's fun to go out with different writers since they have different ways of going about it. There are some writers that are very casual about it. There's a tendency for people to say "Oh, yeah, let's go do that, let's go fuck that up," and there's other people that don't mind just going out and having fun and doing it and being casual about it. That's not the main intent, just going out and having fun and having spray paint with you in case there's any opportunities. I prefer both. I like both sides of it.

MRR: Is it easier to have a lookout if your working in a group?

T: Sometimes bit it's usually just there's that golden hour after 1 or 2 AM where it's pretty much a free for all. In this city it's pretty easy too. I don't think it's that hard of a city to paint compared to others. I think there's a lot of harder places to paint.

MRR: Have you ever been caught?

T: Yeah. Never been arrested though.

MRR: What normally happens after being caught, a fine?

T: Yeah, you get either a fine or you could clean Muni buses at the station. That's usually the classic graffiti sentence. They send you to the Muni yards and make you clean graffiti. I think that stopped recently because there's a lot of kids that would go in there and would just find out better ways to do things. It's like once they get in the Muni yards they just go, "Okay, so this is how this works" and they find out how to get keys to doors and stuff like that. So I don't think that's happening anymore. They had this big old whiplash effect, as far as Muni tagging went, because all the kids started to learn how the system worked. They'd get caught and then have to clean the same buses they tagged on.

MRR: You referred to yourself as a writer, are there different levels of graffiti art, like writers, taggers, etc. or is there one lump term?

T: The lump term if you're meeting someone and you have the idea that they're a writer, the approach is, "What do you write?" It's a general term, anyone who writes graffiti is a writer. It kind of came out of the New York writer thing and has been passed on and on.

MRR: Being older is there any worry about being caught more, the realization that you're not 18 anymore?

T: No. I used to think I'd stop at 21 but each year I just kept on going. There was never any real reason to stop either, it felt right so I kept doing it.

MRR: How do think younger writers view you?

T: I don't know. Everyone knows what everyone's doing, for sure. It's like you meet another writer and it's like, "Oh, I just saw that freeway you just did." It's pretty tight, everyone knows what's going on within the graffiti circle.

MRR: Are a lot of the older people still active?

T: Yeah, there's still a lot. I don't think that here's an age that you stop. As soon I think you should stop at a certain age, I meet some one that's older. I met some one when I was doing that mural at the Moscone. He rode up on his ten speed and had half a suit jacket on and he watched for a little while and goes, "This is nice, this is good. I always wondered who did this." Then he stood there and said, "I've done graffiti a few times." And I go "Oh, you have?" And he says, "Yeah, I do this thing, 'JE'." He did it around the city, this connected JE thing. I think he said he was 43, and he was out there doing it. So that was kind of nice to know. He felt real good about doing it.

MRR: How do you feel about DOG and the people who do the horses?

T: It's a girl that does the horses. There's another girl that does those cake things and rabbits.

MRR: It seems like DOG has almost a total different style.

T: Yeah, it's good, he uses latex paints. He goes out with a gallon of white and a gallon of black. Graffiti's all lumped in as one, but everyone who does spray paint loves the stuff he does. He's bombing just like he would be spray paint. I think that's good in that sense. I think writers are open to that kind of thing they're not like, "Ah, he's using latex paint," it's like, "Ah, that guy's up! He's doing crazy stuff." At least in San Francisco I think that people who write are very open to anything that's going on, any visuals out there.

MRR: Does Dirtbox still write?

T: She does stickers still. It's another way of getting up. Self promotion.

MRR: Is anonymity a crucial thing when everyone who does it knows who each other are?

T: It has two sides: with people who are within the graffiti circle, you want them to know, and outside of that circle you want to stay as anonymous as possible.

MRR: So if you were putting something up and were caught, do you think they would impose harsher penalties if you were a bigger name?

T: The police who caught me, I don't think they knew what was going on. I don't think they're really hip to what's going on. I think a lot of police don't live in the city either so they don't know the extent of what anyone really does.

MRR: So there's no special graffiti crime unit?

T: There have been, but you always have an alias and you always have different tags that you put up.

MRR: So you work under more than one name?

Y: Yeah, several. You have your good friendly tags and, I don't usually sign my work, but if I went out for a long two week streak doing images and then there was this other week where I just wanted to tag and not be associated with the images at all so I'd have something there. If you're doing a real malicious tag like on a bus or something, you'd probably want to switch it around to something else. Almost everyone has a different alias. So sometimes you don't know who's who, or who's doing what, but you can usually tell just by their style.

MRR: Have you ever had any of your stuff crossed out or is there a little more respect?

T: No, I've definitely had stuff crossed out. I think that's the nature of graffiti. It's always open for anyone to do anything on.

MRR: I meant more malicious.

T: Yeah, I've had malicious, definitely.

MRR: I guess it's just that I see so many of the pieces DOG and you have put up stand for long.

T: Yeah, I'm surprised that a lot of things last for a long time, so there is a lot of respect but at the same time it's always open to have something else put on it or comments be put on it. Then there's always stuff you'd wish would get gone over too.

MRR: You have an exhibit now don't you?

T: I do have an exhibit, it's part of the 509 Cultural Center, located in the Tenderloin area. Actually, it's on 6th and Market.

MRR: Is that not under your name?

T: Actually it is, it's under Twist. It was just kind of thrown together. It's just weird to take something that belongs out on the street and put it into a gallery setting.

MRR: Did you just do work on their walls?

T: Yeah. I just found myself trying to bring the outside into the inside space. It's a challenge, but at the same time I'd much rather be doing something out on the street. You have a small, limited audience. It's kind of weird.

MRR: But you've done other indoor work like at Epicenter.

T: Yeah, but those are fun.

MRR: Any other indoor places?

T: I did stuff a long time ago at Gilman St. I used to do all kinds of stuff at the Farm, all the clubs, if it wasn't tagging it was always trying to bring spray paint in there to do something, somewhere in the old club spaces. But that's like when you're learning, you put stuff everywhere.

MRR: How long have you been doing it?

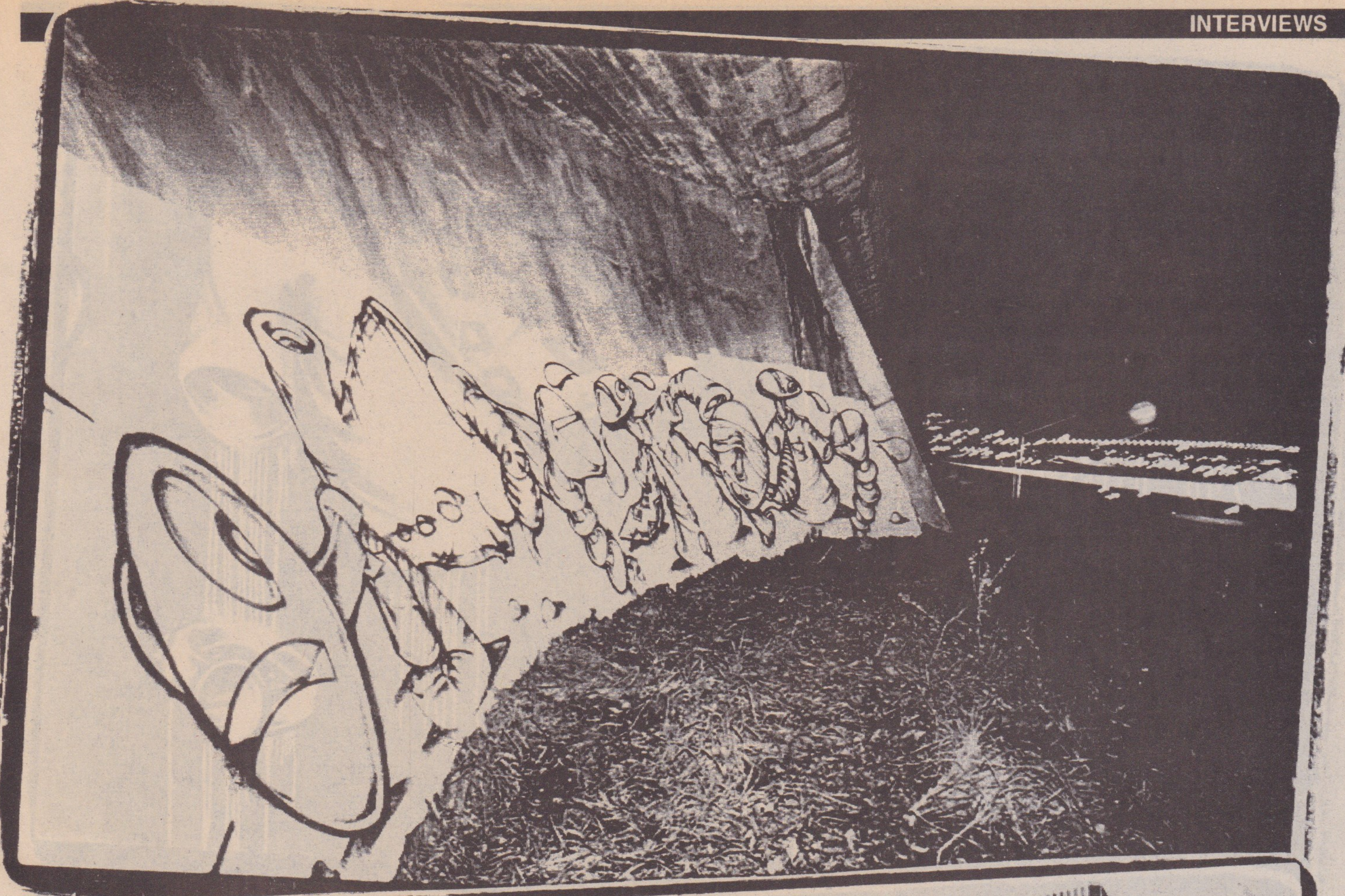
T: I think I really started to do it in '84.

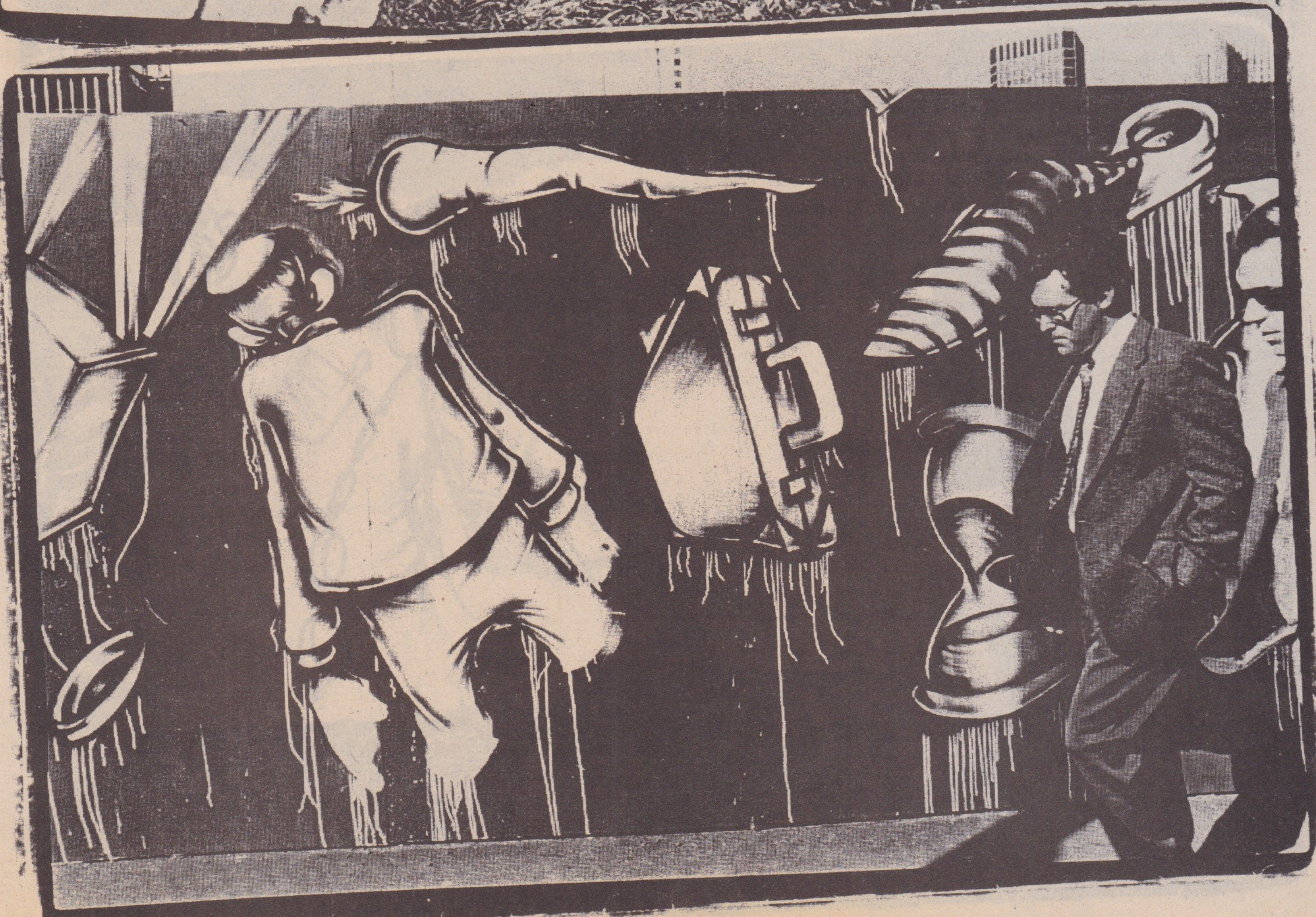
MRR: How expensive does it get? Better or worse than smoking?

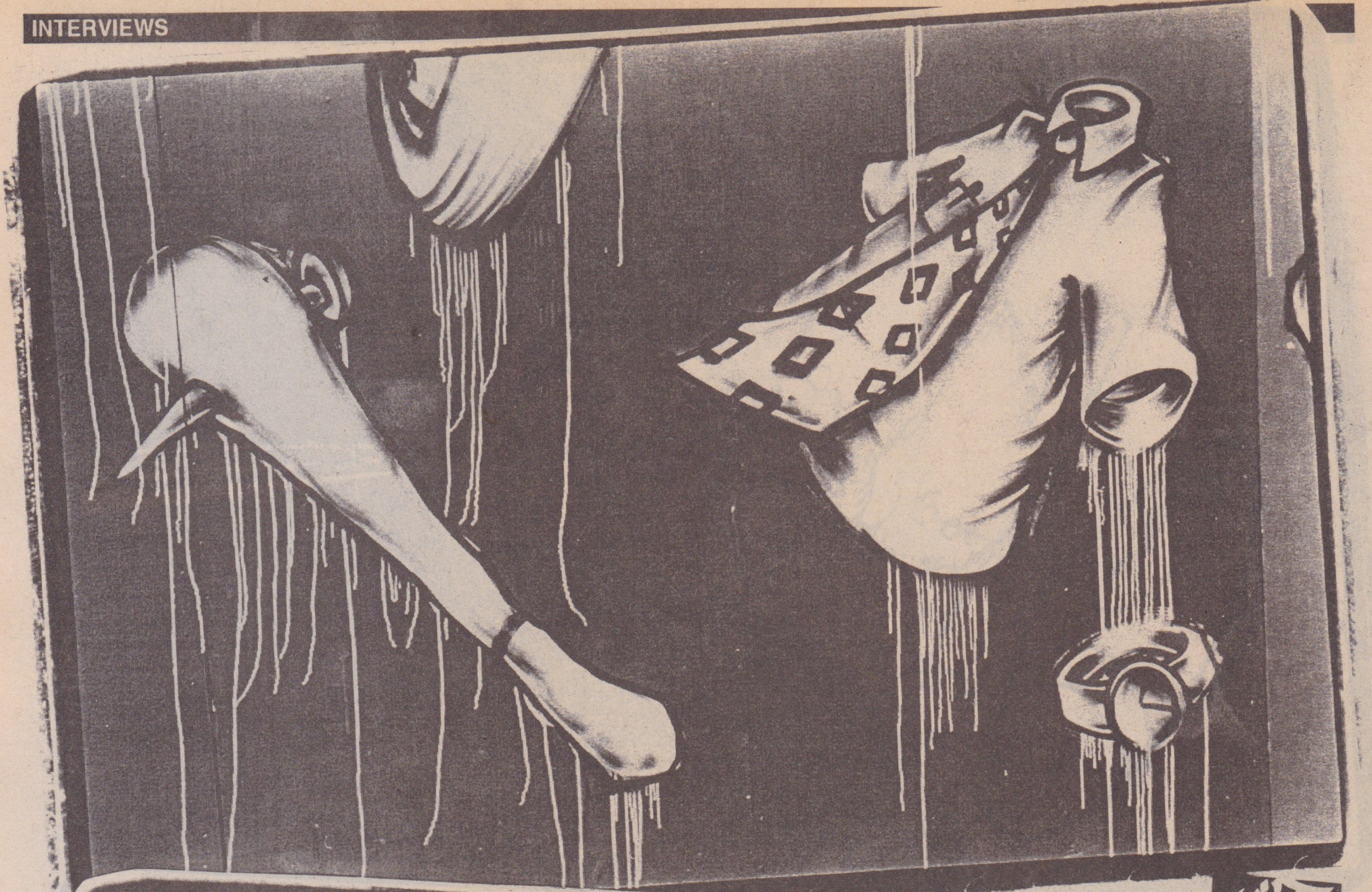
T: (laughs) Well, the big thing about graffiti is try to keep the whole thing a clean slate. So if you steal the materials and you the steal the wall then the only thing you spend is the time putting it up. Then it's totally free, that's the best way to do media that's how it's normally done. Most people steal their paint. Traditionally that's how it works and it usually shows in the work too. If someone's buying their paint it's usually done much more carefully and legally or something like that. Like down on Market St. it's kind of a legal venue. So most people who buy their paint, their work comes out that way. If the paint's stolen it usually shows. It's done bigger, faster.

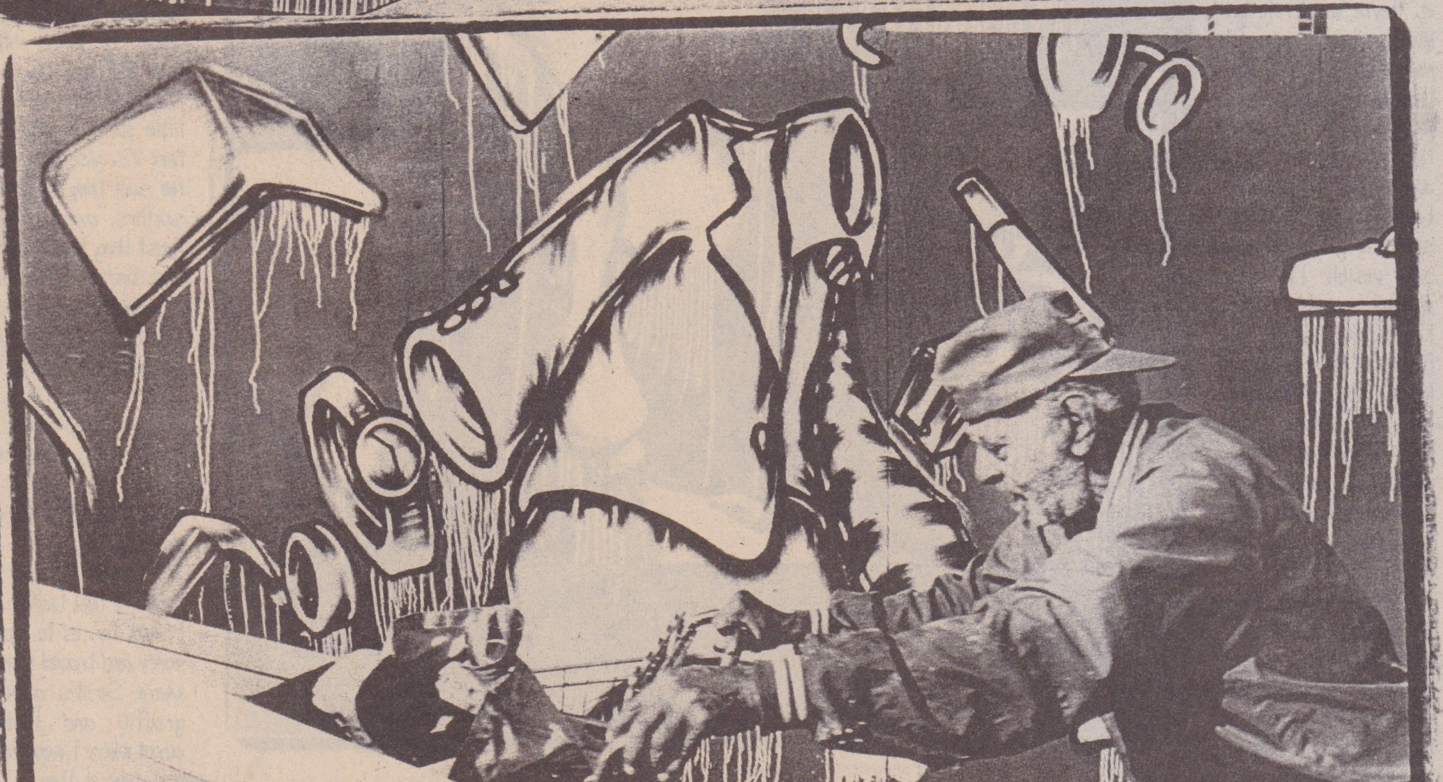
MRR: Have you ever tried any other materials?

T: Oh, yeah. You do everything. Sometimes if you can't steal paint you'll use all kinds of latex paints, just outline with some spray paint, or just use straight









latex on anything. Or just tag with markers, or scribe with glass scribers, there's all kinds of stuff.

MRR: Do you ever have a problem with the duality you lead? Do you ever want to point out something you did to your parents, and go, "Hey, I did that!" but you can't really?

T: With my parents it's no problem, but I'm pretty quiet about it usually. It's funny though to be in a spot and here someone talking about it. That kind of duality, being there and hearing them without any... You know, you can get comments on your work without them even knowing. Get real comments, instead of going, "oh, that's really nice."

MRR: So what type of stuff are you doing now?

T: Now I'm just doing more elaborate things in harder places, I guess. Stuff that would last longer and in better spots and better surfaces. In kind of weird places though. The thing is, they're harder to get into. I've been doing a lot more tunnel stuff. I think there's this thing where if you're going to do something, you want it to last a while, so you just find harder and harder spots to get to but are still visible. I've been walking around in Muni tunnels and stuff and finding out there's been a lot of people that have been there before you. So it's kind of nice.

MRR: Have you ever had anybody use your name, attributing a piece they did to you?

T: There's a lot of people who nibble stuff for sure. But I think that's part of the nature, too. I think it's probably more like a family tree type thing. I think if one person's doing one thing I'm sure their work will tend to look like it, too. For however long it takes them to find their own groove, too. There's a lot of that going on now. It's kind of weird. I have people mistake me, "Oh, I saw the horse that you did" and I say, "No, I have nothing to do with them." Or I guess some kid was doing mushrooms for a while and someone was confusing me with that. That's a weird thing too, especially if they're not gonna sign their work, 'cause I usually never sign mine. So if they're not gonna sign theirs and do something similar it's kind of a weird thing.

MRR: Outside of your art you do pretty different stuff for your job, right?

T: I have a printing job. A letter press job doing gold foiling in a box. It's kind of related, and then it's not related. Actually, it's not related at all, it just pays the rent. I wouldn't mind doing more artwork and less printing. It's kind of nice though, you just go in there and you know what you have to do and you just get it done and get your check. At the same time though, it'd be nice to do art work all the time.

MRR: Do you ever see yourself becoming one of those old graffiti artists that gets their art in New York galleries and interviews in *Interview* magazine?

T: I'd rather be a Big Daddy Roth guy who's always under all the time. Actually, I see myself going that direction more and more, than the big gallery. I'd rather just be stuck in a little subculture.

MRR: Do you still surf?

T: Yeah, that's the only thing that keeps me here in the city.

MRR: Are you ever going to design a surfboard?

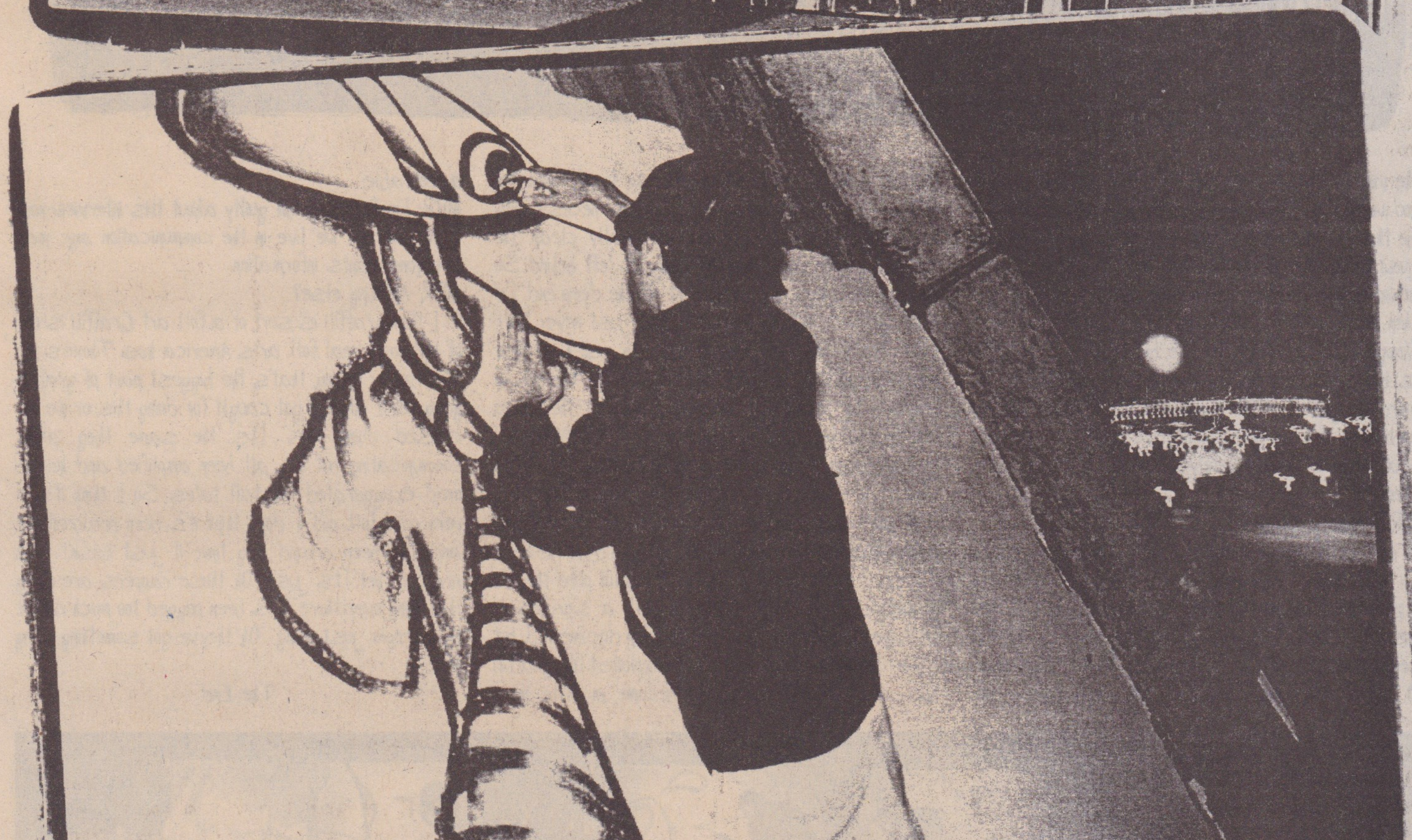
T: Actually, I've done logos for surfboards, but I wouldn't mind doing some of that work as well. There's a lot of artists that have gone in and out of the surf/skate thing, kind of weaved in and out of that thing. I kind of like to leave a weird little trail of things like that. It's kind of a weird little sect of people. I think it's nice to be into the surf thing, because surfers are the farthest thing from graffiti. It's kind of fun to tap into, and leave a stain upon this group of people who would normally be, "Graffiti?" Kind of open their minds up a little, in different areas like that.

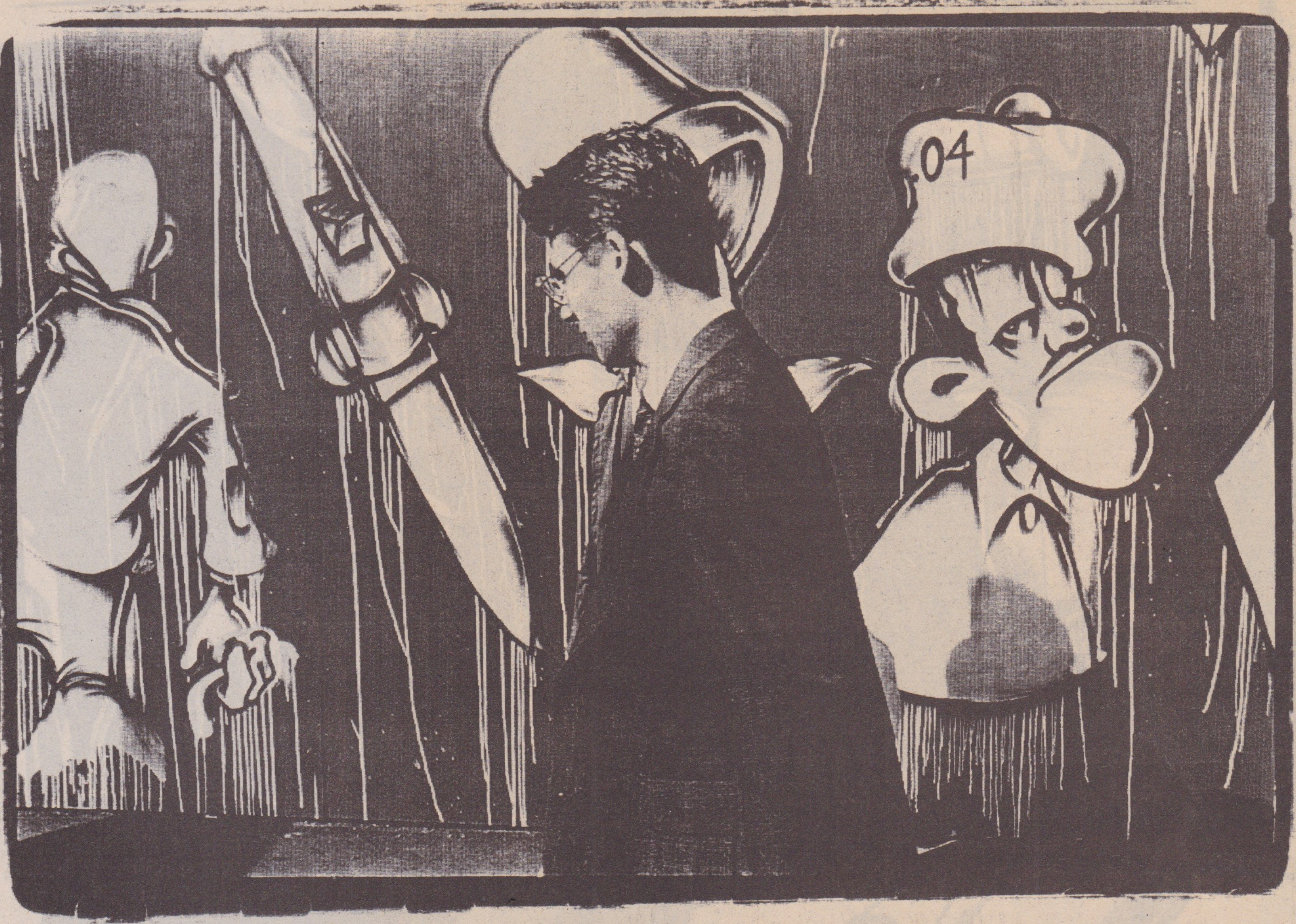
MRR: What else do you do?

T: Travel. I love to travel. I think that's all I work for, is to save money and travel somewhere. So it's a doing graffiti and thinking about where I want to go next, type of thing.

MRR: If someone is to read something about you, what do you feel is most important they should know about you or your work?

T: I think the biggest part about this is keeping the mystery there still, somehow. I think it'd be ideal to keep totally anonymous but have your work out there. To have





the visual that you're doing do all the speaking that you would ever have had to do. I'd prefer it to always be that. To have the visual and have everyone else just fill in the blanks. I think there's a tendency to always find out more information about something and then when you do it's "Oh, he's just a regular old guy." (laughs) Which is fine, but the big thing about graffiti is trying to stay as anonymous as possible. It's hard though, too, at the same time. The hobos that run on trains are the ones that have the fullest form of graffiti work. It's completely anonymous. It travels, it's seen.

MRR: It's a language.

T: It's a language, yeah, a total form of communication. I think that's wonderful when it's pure like that. Everything that they're doing is communicated through visual artwork. There's niches too and groups of people doing it and I'm sure there's people I know doing it and documenting it, but it's still pretty pure. I think there's a lot of people who would like to interview the hobos that ride on trains, and they're not necessarily all hobos. I like that it's still really clean the mystery's still there and the image is left behind. So there are visions, if I ever went off the deep end, I'd just go 100% straight graffiti and just never talk. I think that's true with a lot of people, to just have their vision do all the talking for them. I think there's a tendency for images to become a product, there's a tendency to see some graffiti and go, "That'd look nice on canvas in my house" or want a part of it to bring home. It'd be nice though to just keep it as something that was temporary or that would last in the mind rather than owning a piece of it. For me, it'd be the best if I could stay pure. The hobos are still pure they do it with chalk or scratch it in with a scriber, or whatever they can do it with. It's been documented, but I don't think it's every really been exploited like graffiti has, or at least start to become a little more acceptable.

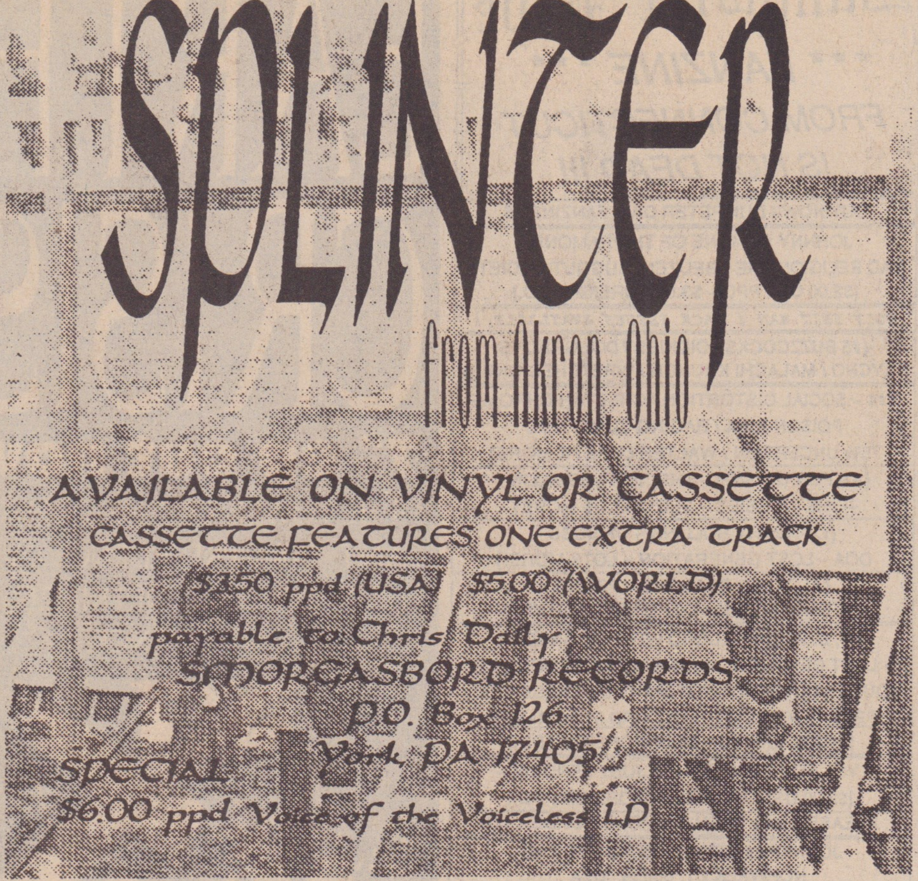
MRR: I'm feeling a bit guilty about this interview now.

T: No, not all. We live in the communication age, man. Everyone wants information.

MRR: Anything else?

T: I think graffiti is sort of a folk art. Graffiti is one of the most real folk arts America has. There's so much story telling, that's the biggest part of graffiti, going, "Oh, I almost got caught for doing this, or we got chased doing this." It's the same thing about communicating but it's all been amplified and heightened, exaggerated like tall tales. So I think it's a very real folk art. I don't think it's been realized yet, and it's been around long time, it just hasn't been realized yet. It's just, "Oh, those rappers are doing that thing over there." It's been pegged too much rather than people just going, "Oh, they've got something going here."

The End



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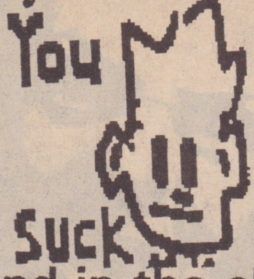

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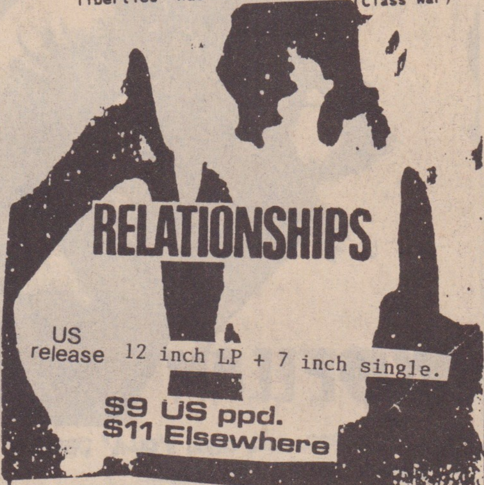

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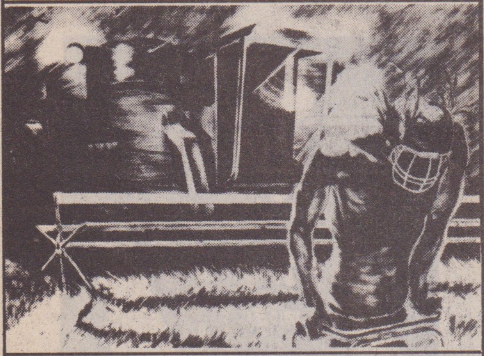

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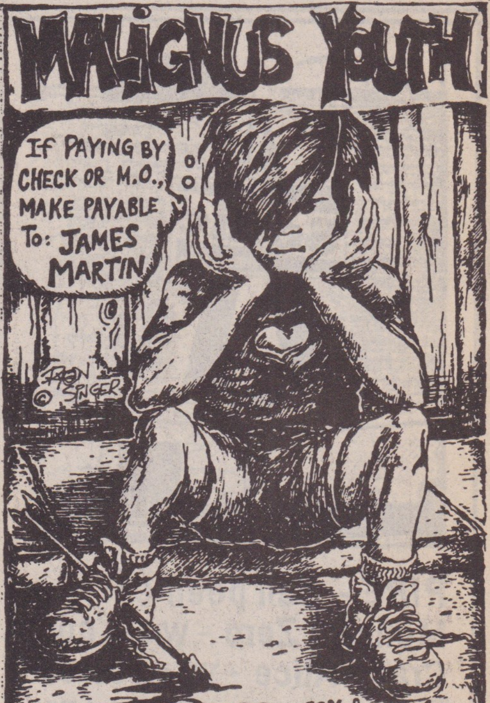

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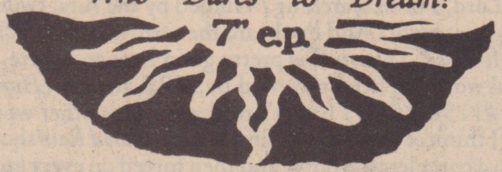

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BOOK REVIEWS

Reviews by: Tim Yohannan (TY), Joe Donohoe (JD), Sam McPheeters (SM)

Burkhard Järisch, *Flex! U.S. Hardcore Discography Book,* ($30 air ppd: Flex, Finkenweg 15, D-7030 Böblingen, Germany, or thru Blacklist Mailorder) 350 pgs.

This monstrous book (8 1/2" x 12", almost 2 pounds) contains over 3000 reviews of US and Canadian punk and hardcore starting from the late 70's NY, SF and LA punk, and working through the 80's, right up to last month. The reviews are written in both English and German, most contain a xerox of the cover, along with label info, song titles, info on color vinyl, inserts, reissues, catalog #s, year, etc. The book also covers bootlegs, different sleeves, and loads of other detailed insanity. While not pretending to be an absolutely completist listing (it misses some of the most obscure but catches quite a few, too, though there are surprising omissions of fairly recent stuff), it is of invaluable help to those trying to get a handle on all the amazing punk/hardcore vinyl issued over the years. Trying to decide what is "hardcore punk" is a subjective thing, but they've done a pretty excellent job in picking the winners and stripping out the wimpoid releases, but their system of rating records seems incredibly out-of-it at times. While the cost is high, it's still worth the investment for collectors. (TY)

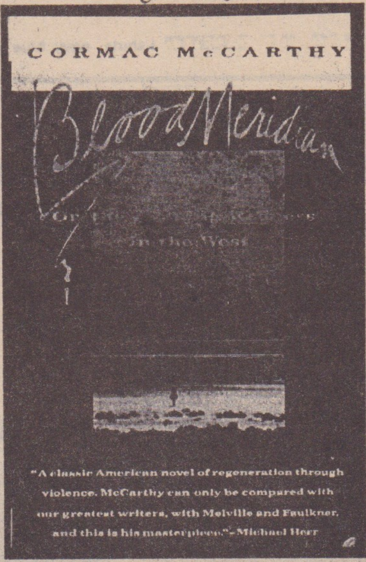
Blackie Hix, Bill Shields, *Cutthroat Blues/ Blood Rain* ($4.00 ppd., Smoke the Soul Press, P.O. Box 8347, Ann Arbor, MI 48107) 60pgs.

The claim of Smoke the Soul Press is that they put out books "most don't have the guts to read, let alone publish," and that furthermore are "the killing edge of literature" providing an outlet for survivors of rape, incest and child-abuse or veterans of war. Soul, they hold, is something earned not born into an individual and soul, follows the implication, is what the tormented artists whose words fill these pages have in abundance.

Cutthroat Blues by Blackie Hix is poetry mixed with passages of prose concerning life in Cotton County, Oklahoma where there's not much to do and the violent death rate is high. Verses describing heat, boredom and messed up Okie sexuality remind me of life in the Central Valley of California. A lot of the same type of characters abound. "Looking for whisky and a fight / Rolling so hard / Into a dead midnight / The strip is packed / with crazies on the cruise / So many people with so little left to lose." The sound of rural blues rings in these words, reminding me somewhat of some of Nick Cave's lyrics, only a little closer to home. "Lord, I been searching / Guided by the rural twilight / Deep into the darkest night / And I've heard the sorrow sound / When no salvation was found." This stuff is pretty good here and there.

Bill Shields' work has been reviewed by MRR already (*Human Shrapnel* in issue #115). While I haven't read any of his other work I can tell you what I think of this. Depressing as fuck. *Blood Rain* should be elaborated into a complete narrative and then forced on every gung-ho boyscout who can't wait to go overseas and kick ass for Uncle Sam. Here are two of his snapshots. "A dead American baby floating down the My Tho River..... That baby ran into the piling, then the current took the body downstream. Those tiny blue eyes were looking straight into hell." "He had been 15 feet away & just plain evaporated into a red fog, a blood rain. Caught a rocket in the chops...... I know John Wayne lied to him."

When Sherman said "War is hell" he should have added that some take hell home with them. Almost worse than his description of the war is Shields' relating what happened when he returned from Vietnam where his life has consisted of nightmares, self destructive rages and an inability to form any solid relationships with anyone. More heartbreaking than anything else is his telling of how his daughter died from leukemia brought on by genes altered through Agent Orange exposure. Shields set out to assassinate the executives of Dow Chemical who approved the manufacture of the defoliant after here death but lost heart half way there on the road in his Ford Escort. "They were some lucky motherfuckers" he says. Reading this was very humbling as it sort of puts your own problems in perspective. Shields' has had a rough life. (JD)



Cormac McCarthy, *Blood Meridian; or the Evening Redness in the West.* ($14.00 Vintage/Random House)

Blood Meridian is possibly the best book I've read all year and one of the top five I've read in three. It's visceral novel perceived principally through the eyes of teen aged character within whom the reader is told "broods already a taste for mindless violence." He's called the Kid. At 14 he runs away from home in Tennessee during the 1840's and spends a hard year on the bum before deciding to change his fortune by joining up with a lunatic faction of the American cavalry with plans to conquer Mexico. When the said cavalry proceeds in the attempt to do so it is encountered by a band of Apaches in the desert and slaughtered in a passage filled with scalping, disembowelment, sodomy of the dying and gore of the general quantity. The Kid and a few others survive only to die from the elements or be arrested by Federales, but being a natural survivor the young Tennessean is freed from prison by the Governor of Chihuahua at the request of a group of American mercenaries who have been hired to kill hostile Indians and rebel guerrillas, in no particular order, and bring their scalps back for the bounty. The Kid, with nothing to lose, accepts the marauders invitation to join their number and finds himself sucked into a world even more brutal than the one he has so far known.

The intensity of the violence in *Blood Meridian* is not desensitizing, it's searing. Cormac McCarthy's novel is one of the most unsettling deconstructions of Western mythology that I've ever come across. It sticks in you as being more than an examination of sloppy genocide, it's a look inside those that war for the sake of war. There is Glanton, the moody and manic commander, Toadvine an earless and branded felon who befriends the Kid, Jackson, a blackman who can

behead someone with a Bowie knief, Tobin the ex-priest, strangely among these, and the Judge of whom more will be said later. These men are destructive without apparent reason. After running out of Indians to kill the American bounty hunters start killing the Mexican nationals they've been hired to protect, for plunder, annoyance or whatever else sets them off, even if to do this is against their own best interest. If they destroy senselessly it is not because of something that has gone wrong inside them, it is because there is nothing inside them. Without beliefs or remorse destruction is their meaning.

Embodying all the deeds of the mercenaries in his person is Judge Holden, a man as unfathomable as the wild lands he and his fellows wonder. The Kid first meets him in the States when the Judge disrupts a revival meeting for a lark, calling the minister an imposter and accusing him of being wanted by the law for, among other things, fornication with a goat. After the man of God is run out of town the Judge admits over drinks that he had "never seen the Reverend Green before." Holden is a giant, standing over six feet and completely hairless all over his body. He speaks many languages, is both an excellent fiddler and dancer and is given to superhuman strength. At one moment he will be seen lecturing his predominantly illiterate fellows on geology or Anasazi ruins and at another is spied casually breaking a little Indian boys' neck. He is described as being "serene and child like" and he smiles quite a bit.

"You're nothing," the Kid says to Holden, after falling out of love with his trade and the philosophy of war. The Judge answers, "You speak more truly than you know."

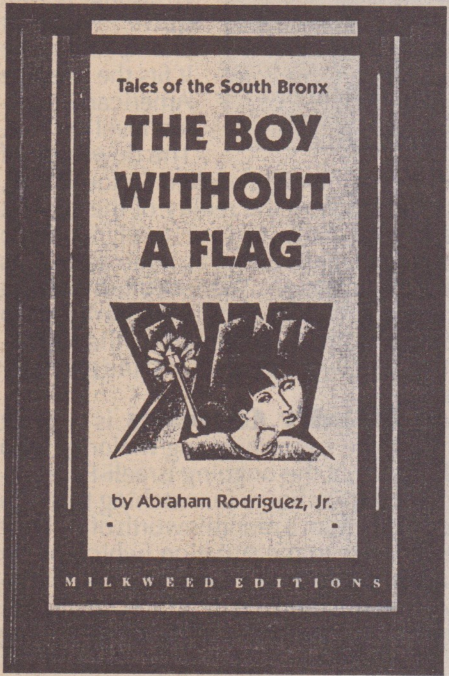
It would be monstrously unfair to just brush off this book as a ignorant bloodfest, for it has a philosophy and Cormac McCarthy is possibly the finest Southern writer to appear since William Faulkner. His prose focuses on macabre acts, character sketches and beautiful descriptions of mountain snowfields all with the same patience and care. When you read this you get the understanding that something is going on, something is being said, even if it isn't always clear what. Once in a while bits of humanity emerge in otherwise ruthless characters in very surprising ways, giving the participants of this cosmic absurdist drama more depth and sadness than they would otherwise have. This book's going to last a while.(JD)

Bucky Sinister, *Symphony of the Damned*, (Smoke the Soul Press, PO Box 8347, Ann Arbor, MI 48107) 12pgs.

There's something about Bucky Sinister's writing that I like. Maybe it's that he doesn't come across as being as arrogantly negative as some chap book poets do (when he's negative it strikes me as an honest reflection on the world he lives in rather than an effort to impress others with how intense he is). Then again maybe its because "Bucky Sinister" sounds like a character in a Tex Avery cartoon. Whatever the cause I dig 'em most of the time.

Symphony, which hasn't been released yet, comes equipped with a black humor that makes the words go down like a shot of Jaegermeister after your girl's dumped you, lulling you into forgetting the pain that will come back later with a vengeance. A narrator cracks rhyming one liners as he's trying to find a back exit out of the existential trap life is. "I missed the last exit to peace of mind years ago / at philosophical truckstops, / At religious gas stations, / and from schizophrenic state troopers / I get 'you can't miss it' directions back to the highway / but I always end up lost......" ("King of the Roadkills"). And between the transparent solidity of this admittance the stuff of day-to-day living gets looked at to. This means musings on street musicians ("Technicolor Blues"), coping with happiness hopelessly tied up with materialism ("I Love U238") and dealing with ancestral family guilt ("W.J. Hamby").

If Bucky's got anything else going for him it's that he doesn't force shit. If it's there he lets it escape, if not he doesn't fake it. That's all anybody needs to do but so few understand this. (JD)



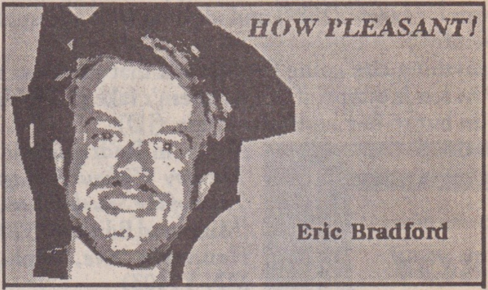
Abraham Rodriguez, Jr. *The Boy Without A Flag: Tales of the South Bronx*, (Milkweed Editions, 528 Hennepin Ave, Mpls, MN 55403)

You may have read Abe Rodriuez's work in MRR (guest column, 102) - he writes of the South Bronx with a certain pissed off authority, chronicling the different rites of passage he's encounterd in the rougher sections of greater New York. *The Boy Without A Flag* is his first published book, a collection of short stories meant to pull the reader into his life's landscape and my, it's good stuff.

The most distinct piece is the title story, the first in the book. In it the boy without a flag, presumably the author, refuse to say the pledge of allegiance in school - setting himself up for a showdown with his teachers and the eventual betrayal by the father who has politicized him. "He had already navigated treacherous waters and now couldn't have me rock the boat. I still had to learn that he had made peace with The Enemy, that The Enemy was already in us. Like the flag I must salute, we were inseparable, yet his compromise made me feel ashamed and defeated. Then I knew I had to find my own peace, away from the bondage of obedience." That's about as overtly political as it gets, and that particular ending comes off stiff. But from there the book flowers into full beef, introducing us, through a series of South Bronx vignettes strung together across the remaining 6 stories, to a series of young, generally fucked up, lives - Dalia who must drop off bets for her mother on her way to fuck Ricky at a crack dealer's house, Marty the subway conductor who has to persuade a sweaty, bony woman up off the tracks, Sara who just says "it's gone" with an grin when someone asks about her infant, Nilsa the 11 year old who is caught between throwing rocks at boys or making herself pretty for boys, Diana who goes off looking for heroin after her newborn dies in an incubator. There are actually a whole lot of babies in these stories, usually following a whole lot of fucking, sometimes as the central symbol of a character's coming of age, sometimes strewn about as useless props in the background. "Shit, I even feel it now when I look in the mirror an see the circles under my eyes an the marks on my fucked-up arms: we're in some serious shit here. It's no place for babies."

This is quick reading, but it's engaging and often vicious. Yet where Rodriguez could turn romantic about the purity of "the streets", he opts for the gut wrenching, and - even though I'm no book critic - it seems to me like he very adeptly avoids the cliches of exposing the "rancid underbelly of the American dream". This is very much one of those Hot First Books from a Promising Young Writer that generates secret buzzes in mysterious, tight knit writers covens, every now and then spilling out into the mainstream publishing world. Yes, that's the guitarist for Urgent Fury on the back cover, scowling down over his turtleneck, but even though by this time next year he could be the new Bret Easton Ellis, I strongly suggest you now read, friend. (SM)

MOVIE REVIEWS



The television news of the '90's is sort of like professional wrestling - it's not quite what it claims to be, but it fits the average American's intellect level just fine. The downside of it is that when it comes time for the night's token Serious Story, they cut to a commercial just before the reality of the subject starts to sink in. This is especially true of foreign affairs; pronouncing Jose Canseco's name is about as international as half the American populace wants to get. So more often than not it falls to the world's independent journalists and filmmakers to bring the truth to those who want it, unfettered by the restrictions imposed by advertisers, network censors and the eternally prudish Nielsen families.

Simcha Jacobovici's **Deadly Currents** is a great example. If you are among the overwhelming majority who don't really know anything about the ongoing Israeli-Palestinian conflict, the investment of two hours in watching this film will bring you up to speed faster than a month's worth of 24 hour CNN sessions. True newcomers to the situation (which pretty much described my situation going in) are given a clear summary of the relevant history of the situation, leading directly into the present day dynamics that control the area and the people living there.

The movie truly succeeds in planting information into your brain by the extensive use of interviews, followed quickly by dramatic shots that illustrate the point that the interviewee was trying to make. Everything from rock throwing to Molotov cocktails are included, not as made-for-TV-news staged events, but as common occurrences that just happened to take place while the cameras were rolling. In one sequence, a man is interviewed as he begins to drive into a bazaar. As the car turns a corner, the interview is cut off in mid-sentence by a massive stone which demolishes the windshield, right in front of the cameraman. Then, as if to show that the violence isn't limited to the Palestinians, the cameraman in the next shot is hit in the face with a plastic bullet by Israeli soldiers firing indiscriminately into the crowd.

This even-handedness is a common theme throughout the film; the director goes to great lengths not to draw any conclusions regarding who's in the right. He talks to just as many fanatical Israelis claiming supreme divine right to their holy ground as fanatical Palestinians stating their intention to "drive all the Jews completely out of the area." And what if they don't go? "They'll have to die."

Of course, most of the talk is propaganda. The bulk of the "man on the street" interviews feature people who are painfully aware of the cameras pointing at them, and of the consequences of straying from the party line. These consequences are aptly illustrated by one especially dramatic scene featuring a conference of Palestinian rebels in an orchard who are after a "collaborator", a rebel who has been seen conferring with Israelis. The natural reaction is to scoff at their plan to drag the man out of his house and "cut his head off", especially when you see the dull hatchets they're carrying. But in the following scene, after dragging him through the town square, they head off into an alley to do just that. Top that, Wolf Blitzer.

One of the most telling quotes of the film comes from a very scholarly-sounding rabbi. In summing up the present state of affairs, he points to the "deadly anti-logical currents" pervading both sides as the most frightening aspect of the situation. By placing this new interpretation of the title at the end of the film, Jacobovici draws attention to the missing phrase: anti-logical. Throughout the film, there's a frightening resolve in the voices of both the Israelis and the Palestinians as they vow to kill one another for reasons that they clearly don't fully understand. The sad conclusion that the movie leaves you with is that this conflict probably can't be resolved peacefully, because most of the people who really decide such things, the common citizens, really prefer war to peace. Remind you of any other fairly recent global situation?

One final thought: if everyone reading this goes out and rents one "artsy-fartsy" independent movie this month instead of picking up **Under Siege**, one could argue that we'd collectively kept one line of blow off of Stephen Seagal's coffee table. Now what could be more beautiful than that?

VIDEOS

TAKE 2

Reviews: Devon Morf (DM), Neil Nordstrom (NN)

HIGH STEPPIN' SEAFOOD - "The Early Weeks"

A pseudo rockumentory about a trio of Massachusetts suburbanites who form a punk band and do covers of "Jesse's Girl" and "Cop Killer." During the course of the 26 minutes the viewer becomes witness to the band's oral hygiene, serenading of pet rats with acappella KISS songs as well and play ground etiquette. Oh yeah, they play a bunch of their own nerd-core ditties too. Almost as good as watching an episode of "Saved By the Bell." (DM)

(PO Box 235, Randolph, MA 02368)

V/A - "Hard And Loud Vol. 4"

Unfortunately a live video is only as good as all its components. While NESSUN DORMA and DECADENCE WITHIN provide energetic performances their sound is less than spectacular and rather disappointing, EXCREMENT OF WAR sound much better but seldom move, making those of us with short attention spans wonder what's on other channels. Only PLEASANT VALLEY CHILDREN succeed in both areas by providing an excellent show all around. (NN)

(MCR, 157 Kamiagu, Maizuru, Kyoto 624, JAPAN)

AMEBIX - "Before The Dawn"

This is a recording of their final show and a nice little farewell to an important and influencial band. Needless to say they go through a number of old favorites as well as some less exciting newer tunes. The camera angle is good and so is the sound. Now if only they didn't have that damn smoke machine. (NN)

(MCR, 157 Kamiagu, Maizuru, Kyoto 624, JAPAN)

V/A - "Spiral's Time"

An interesting and extremely well produced endeavor. Great editing and computer graphic mixed in will random sound bites snipped from "Apocalypse Now" thrown in. Bands features are LES GNOMES and G.I. LOVE. There's also some coverage of a group of Parisians who revamp old clothes into snazzy duds (Baifal Dream) and a local hippity-hoppish group called MALKA FAMILY. These two blur a bit though, and begin to resemble an out of control fashion show rampaging through Sesame Street. Pretty neat but really short, like it was made for a half hour public access TV show. (DM)

(Spiral's Time, 21 Rue Pierre, Leroux, 75007, Paris, FRANCE)

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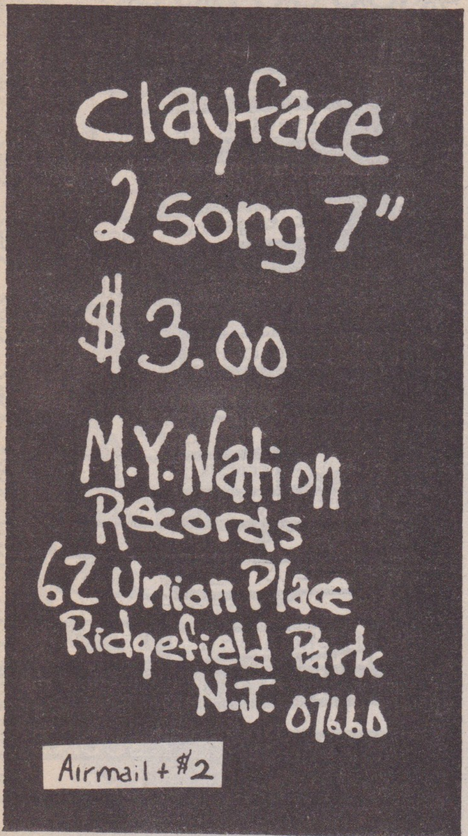
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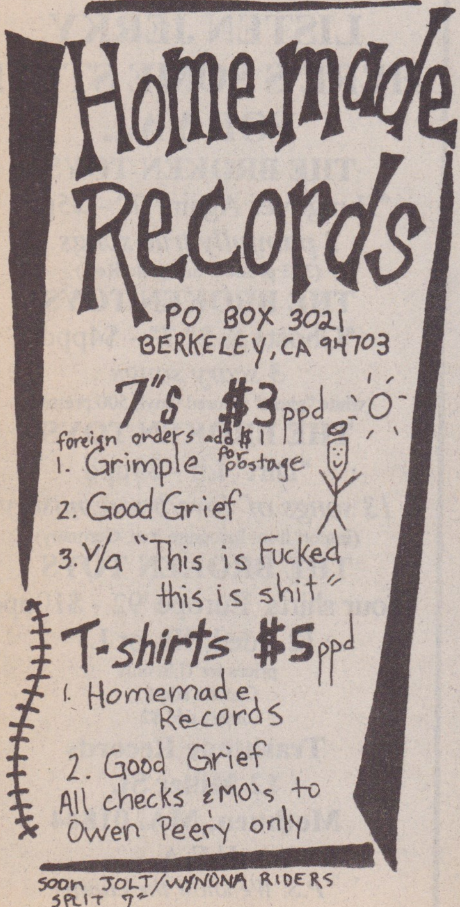
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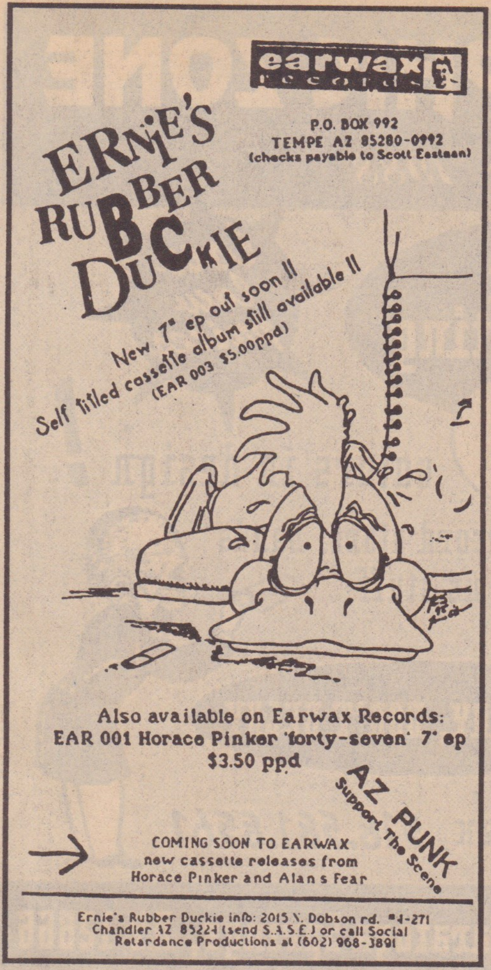

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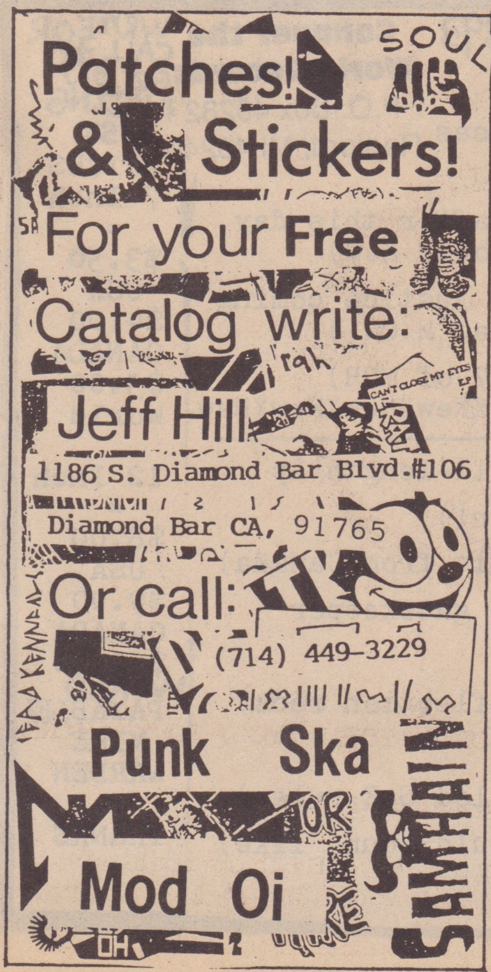

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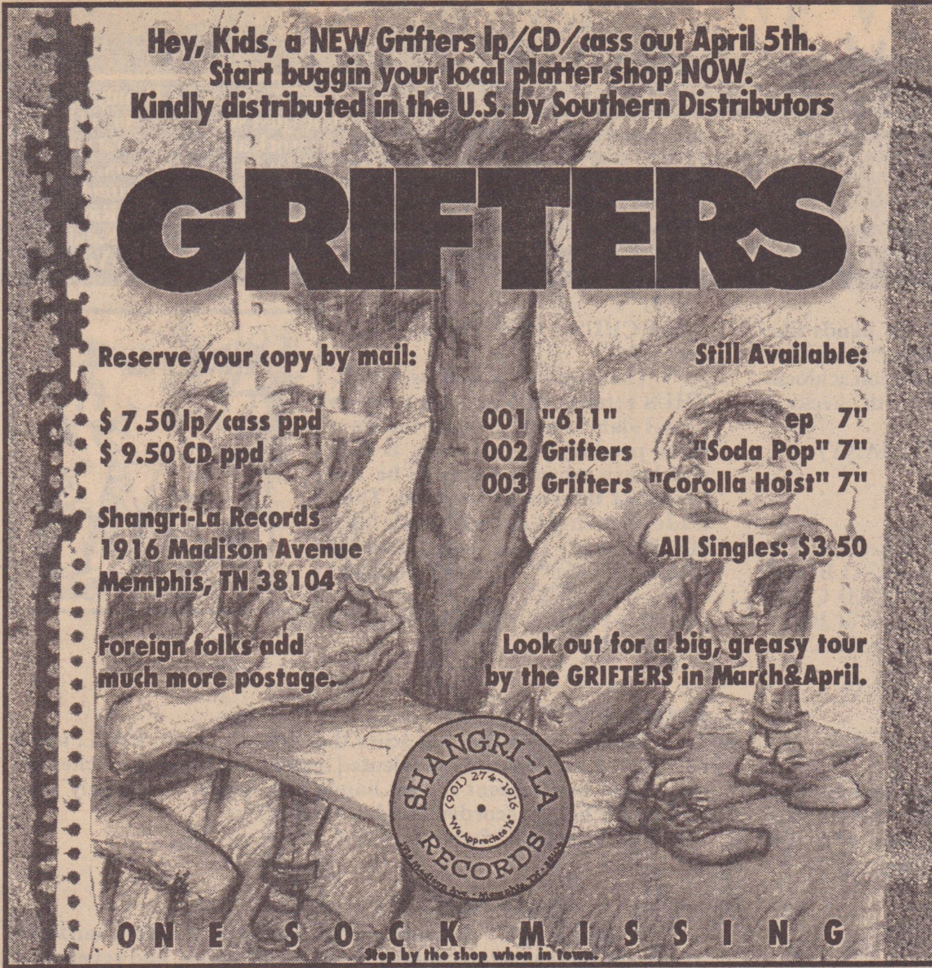

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RECORD REVIEWS

Send MRR your release for review. If possible, send 2 copies of vinyl records (1 for review, 1 for airplay). We will review CD's, but just CD-only releases. If on vinyl & CD format, send us the vinyl. We'll also review cassettes that are serious releases available to the public (just send one). No reviews of test pressings. Specific criticisms aside, it should be understood that any independent release deserves credit for all the work and money that goes into it. Staff: (SB) Suzanne Bartchy, (MC) Mel Cheplowitz, (PC) Paul Curran, (CD) Chris Dodge, (HD) Harvey Dent, (BD) Brian Devereux, (JD) Joe Donohoe, (LD) Lali Donovan, (GF) Gardner Fusuhara, (KG) Karin Gembus, (WG) Walter Glaser, (LH) Lance Hahn, (MH) Michelle Haunold, (DH) David Hayes, (AI) Ayn Imperato, (MJ) Matt James, (KK) Kenny Kaos, (MK) Mick Krash, (ML) Mike La Vella, (SL) Sean Linwood, (RL) Ray Lujan, (TM) Timojhen Mark, (MM) Mike Millett, (SM) Smelly Mustafa, (NN) Neil Nordstrom, (OP) Owen Peery, (BR) Bruce Roehrs, (KS) Ken Sanderson, (DS) Dave Seifert, (SS) Steve Spinali, (PS) Phil Suchomel, (GW) Greg Watson, (KW) Kevin Wickersham, (EW) Eric Wilson, (TY) Tim Yohannan

THE ABUSED - "Loud And Clear" LP

The Abused were kind of a NY predecessor to bands like Youth Of Today, by several years. Even with songs like, "Drug Free Youth", this was definitely not some suburban Revelation schlock. Raw and angry N.Y.H.C, this is pretty okay and is worth checking out. (LD)
(Lost & Found, Im Moore 8, 3000 Hannover 1, GERMANY)

ALBOTH - "Liebefeld" CD

Four guys from Switzerland hired an Indian tracker to follow the trail of JOHN ZORN. Once the trail was discovered, ALBOTH saddled up their horses and followed the path to NAKED CITY. ALBOTH subjects us to a barrage of the weaker aspects of JOHN ZORN noise projects sans the sax. It's free-form and tedious...not unlike some of my reviews. (CD)
(P.D.C.D., Kernerstr. 15, D-7156 Wustenrot, GERMANY)

ALIEN BOYS - "Doom Picnic" 10"

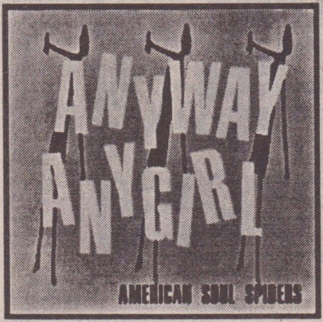
Grunge bar rock done ultra heavy, produced by Jack Endino. I found this a tad tedious, but I can picture hundreds of long-haired alternative rockers banging their precious locks in time with their bombast. Prediction for 93/94: A SubPop single. (WG)
(Rave, PO Box 410209, S.F., CA 94141)

ALLIN, G.G. - "Hated in the Nation" LP

Loved it! (SM)
(ROIR/Danceteria, 222 Ruesolferino 59000 Lille, FRANCE)

AMEN - "Feikki" EP

Much like their LP, this EP is proficient grind. Having two vocalists allows them to do the gruff/screechy thing simultaneously, lending them some amount of originality. One song is in English, the other six in Finnish. (TM)
(Crash Mag, Magnus Jansson, Vastergatan 15 B, 633 44 Eskilstuna, SWEDEN)



AMERICAN SOUL SPIDERS - "Anyway, Any Girl" EP

Great rockin' RAMONES style punk (RAMONES as in pre-geriatric.) Japanese musicians sing in English no less, with harmonic vocals, pretty broken chords leading into ripping (and distorted) changes and tight ass rhythm. What more can be said? (JD)
(Get Hip Recordings, PO Box 666, Canonsburg, PA 15317)

ANUS THE MENACE - "Yeah Right" EP

Spastic, whiny, fastish, I guess, *punk*. At least that's the closest description I can come to. I dunno, this seems like a pointless endeavor to me. The songs are a gawdawful mix of fast guitar chords, bad singing and real clumsy, almost embarrassing "songs". Listen to "Popdefect" and cringe. Am I missing some joke here? (HD)
(Flipside, PO Box 60790, Pasadena, CA 91116)

ANARCHUS - "500 Years Of Infamy" EP

The long wait is over as ANARCHUS returns with another severely brutal slab 'o wax. Despite the sorta tinny production, this thing is slow and heavy when it needs to be and hyperfast the rest of the time. Their trademark shrill-as-fuck vocals top it all off nicely. These songs were all featured on the "Grinding Syndicate" comp. (NN)
(Gothic, PO Box 452, Downey, CA 90241-9998)

APOSTLES ON STRIKE - tape

Blazing, relentless hardcore that doesn't mush. R.K.L. meets early D.R.I. style vocals and talented instrument playing notches this one above most recent thrash bands I've heard. Amazingly good quality for being recorded in a barn! (KW)
(503 S. Anderson, Urbana, IL 61801)

ASOCIAL - "House Of Gore" EP

A three song EP that touches on elements of Swedish hardcore, death, and heavy metal. Chunky music, gruff vocals, and yet another DISCHARGE cover. Recommended if you don't mind a few guitar solos now and then. (NN)
(Crash Mag c/o Magnus Jansson, Vastergatan 15B, 633 44 Esilstuna, SWEDEN)

BANDOG - "Unchain Me" EP

You know how some guttural singers seem to catch their words in their throat right before they're audible and then they roll out in a weird roar? Well, this is four songs of that. Looks like the band is from Hamburg, but the lyrics are the English. The music is mid-tempo punk/rock that has fits of bits of funky basslines, fits of HELMET-esque surges... (KG)
(Bodonski Records, Obere Stadtmühlgasse 4, 8832 Weissenburg, GERMANY)

BARBIE ARMY - "Paras Quzz" tape

Ahh! A garage band in the truest sense of the word! 60's-style punk (they even cover "Gloria" and a YARDBIRDS song) played with complete abandon. Sloppy, but lots of fun. (DS)
(no address)

BIG HEADED BATMAN - tape

Three songs. Way over produced. Should've been recorded on a boom box in a basement. Oh jeez the guy can't sing, either. Try again. (DH)
(Jake Palladino, Birch Drive Rd #4, Brewster, NY 10509)

BIG MISTAKE - "Mirror" EP

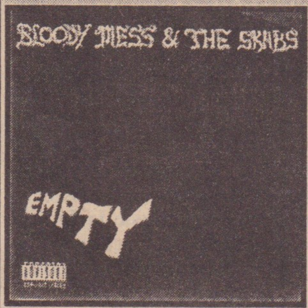
BIG MISTAKE plays some rockin' hardcore/melodic/even ska-ish tunes that have a very movable groove to them. This is a good 7" in that it's varied and shows a lot of sides to the band's capacity. (KG)
(Community Chest, PO Box 808 Southwick, MA 01077)

RECORD REVIEWS

BIG MISTAKE - "Waiting" EP
Lots of ground covered, musically and lyrically. Rock, hardcore, mosh parts, pop riffs. It's kinda schizo and muddy production is a drawback at times. Works best on "Pissed Off". It's a cliché, but that main catchy riff is great. Lyrics, well... All the usual stuff. Political, personal, Hobbits... Hobbits? No shit, a song about Hobbits. Fuckin' geeks. (LH)
(Vandal Children Records, PO Box 260805, Hartford, CT 06126-0805)

BILLY JACK - "Double Date" G.G.
A pretty cool package, gate fold, color prints, lyrics. Hell, I'd like any band who thanks Pabst Blue Ribbon! Most of the songs are weird, girls and beer is about all I could make out of the lyrics. BILLY JACK has a KILLDOZER feel to them! Not bad, better on vinyl though. (SM)
(Sub Par, 1228 1/2 Patterson Ave., Eugene, OR 97401)

BLITZ - "New Breed" EP
Hmm.... BLITZ was always my favorite of all the skin/Oi bands, but, as I usually don't fall for "comebacks", this one falls a bit short. Yes, this is the same punk style with singalong choruses, but doesn't hold a candle to their early singles. Mediocre production, a monotonous drum machine, and unexciting performance adds up to an unmoving release. (WG)
(Warning, 1517 Western Ave. #191, Chicago Heights, IL 60411)



BLOODY MESS & THE SKABS - "Empty" EP
A fuckin mess is right! Contemptible feelings toward sex, the scene, stupid fucks and such. Pretty much mid tempo punk. Vocals blaze trails to unexplored slaughter houses. Old school tunes, cool package, some art work from a useless convict. No glorification needed. A punk rock bastard band. (SM)
(B & B, Suite 152, 400 D. Putnam Pike, Smithfield, RI 02917)

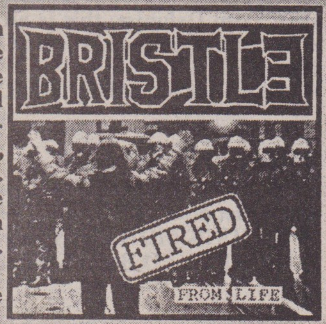
BLOWOUT KIT - tape
A four song demo of medium-slow grunge, whiny vocals, and funky (too busy) drums. Makes me feel tired even after drinking 3 cups of coffee. Funk-punkers may enjoy this. (P&G)
($3 ppd: Fred Weaver, 303 W Market St, Clearfield, PA 16830)

BLUE - "Moe Ho Speed" EP
Six new songs from these Ohio guys who never seem to quit...and they shouldn't cuz this is good stuff. Disjointed but not quirky punk rock. This is the type of stuff that instantly sounds like you've been playing the record all your life, familiar, you know? I mean that in a good way! (ML)
(ERL, 418 Madison Ave, Albany, NY 12210)

BLUE BLITZ/KILLTOIDS - split EP
The KILLTOIDS songs are catchy, fairly straightforward punk HC, with lyrics that have been repeated in HC songs for what seems like generations. BLUE BLITZ also plays catchy punk, but with a little more variation and lyrics that show some creativity and originality. (KK)
(Panx, BP 5058, 31033 Toulouse Cedex, FRANCE)

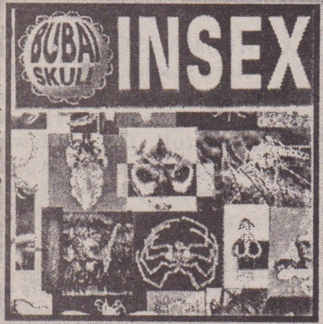
BONESAW - "Written In Stone" LP
Monotonous generic metal-punk, listless, uninspired, trite lyrics. Self-indulgent guitar pud-pulling. (BR)
(Nemesis Records)

BRAINBOMBS - "Burning Hell" LP
Noisebombs...the distortion and dissonance of early SONIC YOUTH, the heaviness of BLACK SABBATH, and PUSSY GALORE's disregard for such trivial things as recognizable chords and song structure. This isn't for everyone, but if you like getting your mind fucked out of this dimension, drop five hits of acid, lock yer doors, and let this baby roll... (DS)
(Blackjack Records, PO Box 2141, Guerneville, CA 95446)



BRISTLE - "Fired From LIfe" EP
This is a fairly new band from the Pacific NW, and they seem to be keeping in the spirit of other Seattle punk and HC bands, short simple and angry songs. It's not the most remarkable album, musically it works for me, but I'm not too crazy about the vocals. With a bit more time and experience under their belts, I'd like to see them continue into being a really good band. (LD)
(Pot Pie Records, 617 Queen Anne Ave., N. #211, Seattle, WA 98109)

BROTHERS CUP - "My Gun is Quick" tape
This dieter band hales from Austin funk/hip hop crapital of Texas! Deetier, deetier, deetier and more deetier! BROTHERS CUP has been around for a few years "looking to break into the national scene" quote, unquote! Some good scratchin, a few good samples, tired old beats, definitely not cutting edge of rap!!! (SM)
(Burger Palace, PO Box 8717, Austin, TX 78713-8717)



BUBAISKULL - "Insex" EP
Well-produced, professional sounding postpunk/funk with a NICK CAVE wannabe vocalist. Pretty dire. (BD)
(Cinnamon Toast, 2404 Roble St., Halifax, NS, B3K 4N1, CANADA)

BUDELLEM - "Nascuts Per Ser Carn D'olla" LP
Driving hardcore with a sound similar to FLAG OF DEMOCRACY. Comes with a booklet (in Italian) filled with cartoons and pictures. (MH)
(Macaco Records, Apdo. 202 Cardeden, 08440 Barcelona, SPAIN)

BURNING AMBITIONS - "Kim" EP
Pretty generic punk. Poor recording. The second side is almost catchy. Still, leaves a bit to be desired. Seems like a very new band with a pretty limited budget. Not to say that's automatically bad. Certainly their hearts are in the right place. I just get the feeling they maybe should have practiced a bit more before recording. (LH)
(Chicken Farm Recordings, PO Box 234, Little York, NJ 08834)

CAFFEINE - tape
Eight song demo tape, low production, lyric sheet! At times it's hard to hear the drums. CAFFEINE has some hidden p.c. values in their songs.lyrics! Could be interesting on vinyl. Several punk styles on this demo. (SM)
(Majic Chef, 1202 Pinyon Dr. #6, Manchester, MO 63021)

CALAMITY JANE - "Love Song/Believe"
Call me out of it, but this is the first Riot Grrrl! record I've ever heard. It's scary! This reminds me of MECCA NORMAL with bass and drums. I'd say it has a lot of balls, but I'd look silly, wouldn't I? (ML)
(Tim/Kerr Records, PO Box 42423, Portland, OR 97242)

RECORD REVIEWS

CANDY MACHINE - "Body Of Armistice/Steppers"
A post-punk effort that would have been an also ran ten years ago when this genre was more popular. The songs just don't go anywhere, and the singer doesn't posses a great voice. (MC)
(Candy Machine, PO Box 23662, Baltimore, MD 21203)

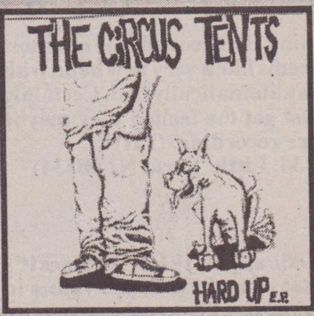
CAVITY - tape
Oozing forth from the ashes of CRAWL, CAVITY quickly...er, slowly rises to the top of the heap. Thicker than molasses and heavier than Dom Delouise, this is an excruciatingly powerful sludgefest with totally demented vocals. Get this and begin bobbing your head in pain. (NN)
(4050 S.W. 6 St., Miami, FL 33134)

CHAMBERS, KEN - EP
The A side here is real weak. You're waiting for the good part but it just doesn't happen. The flip is more rockin and reminds me of the JUNK MONKEYS, which is a compliment. (MC)
(Mag Wheel, PO Box 15, Boston, MA 02113)

CHRONICORE - "Crack the Blinds" LP
They have a great sense of timing - tempo constantly swinging, stopping and staggering, yet it doesn't sound entirely disjointed. Having a really prominent guitar helps a lot. Lyrics are well written, while still covering pretty standard 'punk' topics - religion, animal rights, nihilism etc. One song seems lyrically out of place ("Wednesday"), but outside of that a solid release, especially for being their first vinyl. (TM)
($10 ppd: PO Box 2177, 2704 CD Groningen, NETHERLANDS)

LA CHUSMA - "Caminando Sin Hogar" LP
Here's some smokin' oi-influenced punk rock from Spain with catchy hooks, no distortion (for the first 1 1/2 sides, anyway), and singalong vocals. Lyrics put them into the PC camp, far as I can tell. Good stuff. The last few songs find them experimenting with their sound a bit, and that sounds cool, too. (EW)
(Tralla Records, Apdo. 37.119, 08080 Barcelona, SPAIN)

CIGARHEAD - tape
Lots of start/stop riffs and sick, damaged chords dress up a frightening, churning juggernaut of a rhythm section. These guys are dangerous! (DS)
($4 ppd: Jeremy Frederick, 1012 Stanwick Dr, Dayton, OH 45430)



THE CIRCUS TENTS - "Hard Up" EP
Whoa dude! Spirit of '84, alright! You gotta figure these guys are bummed they missed the whole Nardcore thing... Pretty straight ahead hardcore with screamed (and I mean screamed) vocals. Not a whole lot of distinction here, although the band is tight as fuck. Very proficient, though not my groove thang. (LH)
(Insurrection Records, PO Box 4314, Santa Rosa, CA 95402)

COCA CAROLA - "Tigger & Ber" CD
This thing was a great album just waiting to happen. There's jagged, aggressively thrusting guitars, passionate vocals, and varied songwriting with plenty of change-ups. Unfortunately, the production makes this utterly uninteresting; the vocals are too dominant and reverb-y, and the guitar sounds way too clean. (DS)
($12 ppd: Beat Butchers, Kungsholmsstrand 141, 112 48 Stockholm, SWEDEN)

CLAY FACE - "What We Do" EP
Two upbeat melodic songs that are kept standing with repetative structure pushed by driving rythmn. Abrassive filtered vocals help it take off and keep the sound from growing weak. Good. (MK)
(M.Y. Nation Records, PO Box 62 Union Place, Ridgefield, NJ 07660)

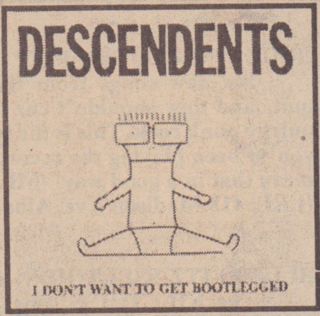
CONCRETE/SANCRED - split EP
CONCRETE: Kinda that not hardcore stuff kind of, uhhh that Ebulition emo, loud guitarists who roll around on each other alot thing. Uh yeah. SANCRED work that way too, but with that repetitive guitar sound which always drills it's way into your skull. Check it out. (LD)
(Adam Colvin, 7114 Greengate Ct., Louisville, KY 40241)

CONCRETE SOX - "Japan Tour '92" CD
The second recent live recording of the SOX in action. As with the first the sound is great and the band is on the mark. Unfortunately, they keep it down to just 8 songs (2 of which are DISCHARGE covers) which leaves me wanting much more. (NN)
(MCR, 157 Kamiagu, Maizuru, Kyoto 624, JAPAN)

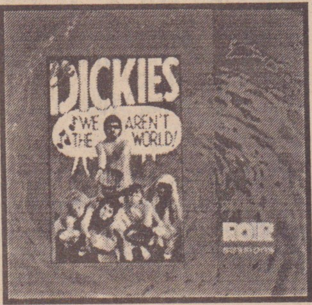
CRAYON/GROVER - split EP
Umm... Excellent sound quality. Both of these bands are in the sweet wimpy pop vein. If you like that stuff then you'll like this. Grab your acne medicine... (DH)
($3 ppd: Gritty Kitty Records, PO Box 5145, Bellingham, WA 98227)

THE CYNICS - "Learn to Lose" LP
The fourth studio album by this PA quartet finds them trying out a cleaner, more rock and roll approach on the a-side of the record. The vocals are more sung, less screamed and the music lacks the garage punk style they've done so well with in the past. Luckily the b-side dips back into the snotty screamed rawness and fuzzed out guitar of their earlier recordings. (MH)
(Get Hip Records, PO Box 666, Canonsburg, PA 15317)

DEBAUCHED - "Love Hangs Down" EP
Thoroughly disposable punk blah blah from 1984. Some sludgy, mid-tempo, bass-heavy guitar noodling with some bozo moaning, murmuring, and yelping into the mic. (DS)
(Anti-Social Propaganda, PO Box 4200, Corpus Christi, TX 78469)



DESCENDENTS - "I Don't Want To Be Bootlegged" EP
Outtakes from the "Enjoy" sessions. Four songs, three previously unreleased. Good sound quality for a boot. Sold at non collector scum prices. I hope Bill Stevensen squirms. (DH)
(bootleg)



DICKIES - "We Aren't the World" 2xLP
Another infamous ROIR record, this one features the original demo versions of such classic songs as "Hideous", "I'm O.K., You're O.K." and "You Drive Me Ape". The other 2 sides are live performances from various British gigs. (MH)
(Danceteria, 222 Rue Solferino, 59000 Lille. FRANCE)

RECORD REVIEWS

DEVIL DOGS - "Twist And Burn" EP
Get outta the way, here come da DEVIL DOGS! These guys got a punk pedigree that was issued by Dee Dee and Joey. Smoking guitar sides that would make the CELIBATE RIFLES cackle. A no-nonsense approach to beer-punk. Very good! (BR)
(Dogmeat Records, GPO 2366V, Melbourne 3001, AUSTRALIA)

DICTATORS - "Fuck 'Em If They Can't Take A Joke" LP
OK, so, historically, these guys are important, but I can't help but feel they're upstaged by more recent, more immediate punk acts. Of course, some tunes rock ("Science Gone Too Far"), others are mediocre. Punk rock with an accent on rock; live recording. (WG)
(Danceteria, 222 Rue Solferino 59000 Lille, FRANCE)

DISFEAR - "Religion" EP
Yeeeoww! Full-powered thrash-grunge from Sweden. Damn this is fucking fast, loud and raging! The guitars are intense, the band is tight and the sound gets you right there. Great, horrifying cover photo. Political lyrics which I can't understand due to that language thing. But if they're anything like the music, then they are fucking great too. (AI)
(No Records c/o Bjorn Pettersson, Linnévagen 15F, 611 56 Nykoping, SWEDEN)

DOODLES - "Mushroom Tea & The Misfits" LP
Don't let the goofy title fool you, this record cooks. I'm never any good at making band comparisons, but if you're down with fast in your face musical aggression this is yet one more why Scandinavian bands always kick one's butt across the floor and back. Especially when bands sing in their native language rather than boring old English all the time. Swedish HC as usual the cherry on the Sunday. (LD)
(Doodles Records, Algskyttev 5, 22253, Lind, SWEDEN)

DOUBLE O - "Double Barreled" 2xEP
This is a bootleg of what I assume were demos from this early 80's DC hardcore band. DOUBLE O was pretty typical of DC hardcore at the time: high pitched, barked vocals and low, growly guitars. Comparisons could be made to RED C and YOUTH BRIGADE (DC), both of which contributed band members. Fans take note - none of these songs are on their first 7". (DS)
(Burned in DC Records, no address)

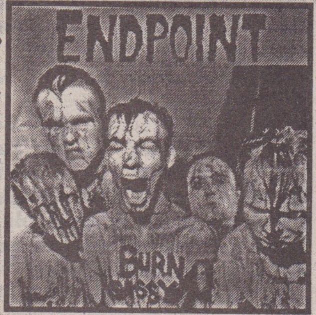
DOWN TIME - tape
Emotional post hardcore with sensitive sung vocals. A heavy D.C. influence is present. Good sound quality. This style bores me fairly fast. Sorry. (DH)
($5 ppd: 555 Guava Ln. Apt. 4G, Davis, CA. 95616

THE DWARVES - "Underworld/ Lies" EP
Never thought you'd see the day when I'd review a SubPop record? Surprise, I actually like THE DWARVES - won me over at a show last year. But how does this release stack up? It's uncharacteristicly nostalgic, almost like it was recorded after a night of drunken chaos, and it all catching up to them. "Underworld", the faster of the two is driven, but has a "cold, harsh world" feel to it, and "Lies" verges on sounding sad, Perhaps the upcoming "Sugerfix" LP will pack more punch. (SB)
(SubPop)

DWARVES - "Sex & Violence...Live!" EP
Seven live songs from 2 shows in '88 (one in Chicago, the other in Berkeley). All the material is good, the performances animated, and the sound is only adequate. "Skin Poppin' Slut" works much better when standing by the stage in person, not second hand on a record. (BR)
(Monkeywrench, 2265 W St Paul, Chicago, IL 60647)

DYBBUK - "Breakfast T." LP
Emo-core, full fucking force ahead! These Southern boyz kick down with a powerful release, sort of in the JAWBREAKER vein. The sort of stuff that makes you fade out and think about old memories and lovers and shit. Those drums feel like they're going to shake the house down at times. I'd bet my REASON TO BELIEVE T-shirt that these guys are even better live.
(Self Destruct, 1901 Bainbridge Row Dr., Louisville, KY 40207)

EARTH CRISIS - "All Out War" EP
I'm supposed to be doing music reviews here, not being preached to by some self-proclaimed fascist straight-edge kids. The band might be more amusing if renamed "BRAIN CRISIS". Let's sample some of the fine ideas brought forth by this release: "If you refuse to change, then you're guilty and must be destroyed", "You've lost your rights, so now your end is justified, Don't think you'll be given a choice" (in reference to eating animals), and on fracturing the sanctity of straight-edge: "Fuck all those who bent the straight-edge with their fucking lies, no tolerance for weakness is what's allowed I say". Got some news for ya big guy, "intolerance" and fascism are not strengths. (SB)
(124 Harvard Pl, Syracuse, NY 13210)



ENDPOINT - "Burn Sassy Idiots" EP
Well, darn it, this sounds great! ENDPOINT has covered four of their favorite bands with competence: EMBRACE ("Building"), THE MISFITS ("Attitude"), MALIGNANT GROWTH ("Circus of Pain") and RITES OF SPRING ("Persistent Vision"). (KG)
(Doghouse Records, PO Box 8946, Toledo OH 43623)

ENTROPY - tape
Decent early eighties punk outfit making a "hard rock" comeback complete with glossy promo stuff. Not horrible as far as hard rock goes, but a little too neo- NEIL YOUNG for me. (KW)
(11901 Santa Monica Blvd., Box 340, West L.A., CA 90025)

ERASE TODAY - "The Age of Unreason" tape
Excellent shit that brings to mind a million great bands (S.L.F., RAMONES, NAKED RAYGUN, old HUSKER DU, to name a few)! Tight punk that's a little poppy but raw enough to drink to. Rules! (KW)
(Andy Higgins, 64 Sedbergh Ave., Blackpool, FY4 4DQ, UK)

EVAPORATORS - "Welcome to My Castle" EP
Excellent, mid-tempo, rock 'n roll, punk, noise, nonsense. These guys have spent far too much time listening to IGGY AND THE STOOGES records. Also, the 60's spoof pic sleeve is well done. Comes with a free BRYAN ADAMS poster - not really. (KK)
(Nardwuar Rec., PO Box 27021, 1395 Marine Dr., West Vancouver, BC, V7T 2X8, CANADA)

RECORD REVIEWS

ERNIE'S RUBBER DUCKIE - tape
Pretty typical, standard hardcore with an occasionally sick sense of humor that helps more than hurts. (DS)
($5 ppd: Earwax Records, PO Box 992, Tempe, AZ 85280-0992)

EVERGREEN - EP
EVERGREEN is another band from Louisville this month, and like SANCRED & CONCRETE they sound akin to what a lot of the Ebulition or NY outfits such as HELL NO or MEREL are putting out. At some point this gets a bit off course of the full on noise attack that it's capable of, but everything considered it a very worthwhile release. (LD)
(Self Destruct, 1901 Bainbridge Row Dr., Louisville, KY 40207)

EVOLVE/MINDWAR - split EP
I think EVOLVE is one of those bands that you who are into the S.E. sound will way like. These guys have the pattern down well, not to say that it's rote, but they do a good job mixing that slow, heavy stuff with the fast HC stuff. Vocals fit well, too. MINDWAR's got some cool bass/guitar note interaction. Their approach is smoother musically, and more emotive. The two bands sound good on one single. (KG)
(Round Two Records, PO Box 0050, Waterbury, CT 06720-0050)

THE EX - "Blueprints For A Blackout" CD
Nine years later, this classic double album makes it to CD format. I have to say I never owned the vinyl, only heard it. But with that limited comparison, the sound quality is greatly improved here. Content wise, this was recorded around the time the band was at it's peak. Great noisy guitar playing with weird song structures. More clever than sheer noise and most of the tracks are very memorable. Great lyrics of course. (LH)
(Cargo Records)

FACE TO FACE - "Don't Turn Away" LP
I'd say that I think this LP is pretty hot. I have a big soft spot for melody core. Fast enough, hooky guitars, sing a long to able, harmonic choruses, kinda plunky bass lines. The sort of stuff bands like BIG DRILL CAR are associated with. Catchy as all heck, but definitely not lacking in power. (LD)
(Dr. Strange, PO Box 7000-117, Alta Loma, CA 91701)

FEAR - "Budweiser" EP
A bootleg...hmmm, what a unique idea. Live shit by some of the beer-drinkingest, queer-slaggingest old timers around. And it's because they're old timers that people don't confront them about the stupid shit they say. The only difference between FEAR and the DWARVES is that the DWARVES are usually naked and FEAR has more tattoos. Three tunes, good sound quality...a perfect gift for aspiring assholes. (CD)
(no address...chicken!)

FEAST - "Marrianne/Walk In The Garden"
Starts out with a pounding instrumental beat and riffy guitars, but then the vocals are maybe average and the repetitive lyrics left me wondering what it's all about. (MC)
(Ratfish Records, PO 1869, Cambridge, MA 02238)

FITZ OF DEPRESSION - "Pissbutt/Red Shoes"
"Pissbutt" is spirited fuzz-laden nasty punk, uptempo rollicking stuff. The flip is that old ELVIS COSTELLO tune we all care for. Humorous lil' record. (BR)
(Blatant, PO Box 10173, Olympia, WA 98502)

FLYING PIZZA - "Jääpalapeli" EP
Well, I saw it was Scandahoovian and got ready for an unrelenting barrage of throat-blistering thrash. But although these guys are certainly capable of maximum acceleration, there are also melodic power-pop influences here, occasionally crossing over into the metal-lizone. The overall result is an energetic record that will hold your interest while it sends you careening around the room. Glossy cover but no liner notes—what up? (EW)
(Killer Records, PO Box 2, 28801 Pori, FINLAND)

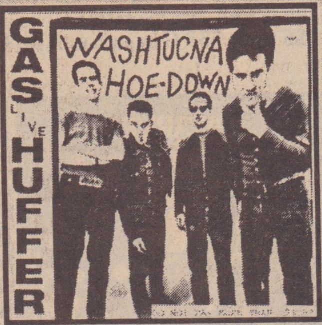
FOODTIT - "So What If My Tits Are Made Of Food?" tape
At least they have one of the best band names (along with DICKTIT) I've heard lately. Floppy bass and aimless guitar meanderings over a sped up drum machine and anguished sasquatch vocals. PATARENI meets SOCKEYE. Unpleasant. (CD)
(Dave, PO Box 2143, Stow, OH 44224)

FOR SALE - tape
Punchy, punky sing-along 'core from these former occupants of DEAD LAZLO'S PLACE. Four well produced and instantly memorable, contagious boppers that are a perfect progression from the D.L.P. 7". Power and harmony that's non-generic. FOR SALE would find a great home on a label like Epitaph (but only if they didn't have to deal with a 30 page contract). (CD)
(PO Box 4248, Sunland, CA 91041-4248)

FRAMPTON BROTHERS - "Like An Oliver Stone/Evil Twin"
This record is really cool, and I'm not just saying that because it's from Pittsburgh! THE FRAMPTON BROTHERS take us on a nostalgia trip thru the 60s via lots of familiar riffs on the A-side and the flip is more of the YOUNG FRESH FELLOWS inspired type of stuff. Like I said, really cool. (ML)
(Bogus, PO Box 42385, Pittsburgh, PA 15203)

GAMEFACE - EP
This EP includes two power pop songs with a southern California feeling. The songs are a little light but they pull it off with a youthfulness and lyrics about valueing friendships over material wealth. Gameface sound as though they could be on Cruz Records but luckily they are much more down to earth and energetic than any of the bands on that label. (MK)
(2424 Greenacre, Anaheim, CA 92801)

GAN - "Do That Again" LP
Well, this has all the kitchy tunes and vocal melodies you'd expect from a young British pop punk band, and good production too. I was hoping for something more but it's still worth a listen. Earl grey, hot. (PC)
(SMR Records, 11 Salutation Rd., Darlington, Co. Durham, DL3 8JN, UK)



GAS HUFFER - "Washucna Hoe-sown" EP
This captures GAS HUFFER'S wild live show; raw and smokin' are the operative words here. Three punkabilly gems for your listening pleasure. Sound quality is great. (MH)
($4 ppd: Hayseed Records, PO Box 2557, Auburn, WA 98071-2557)

GENERAL FOOLS - "Sarcasme" LP
Good heavy melodic punk from Montreal with female vocals that alternate from French to English. A nice do-it-yourseld production. (MM)
(PO Box 211, Montreal, PQ, H2L 4K1, CANADA)

RECORD REVIEWS

THE GENERIKS - "Constipation of Thought" tape
Really fast punk from Glendale, AZ. It's that stop start slow fast variety. They even have a song called "I Hate You". What more could you want? They are very punk. Kinda tinny production too. Ho Hum. (OP)
(7515 N. 69th Ave #7, Glendale, AZ 85303)

GENOA - "We Got A Bomb" CD
This Japanese 'core outfit decided it would be a novel idea to cover some of the worst abominations of the musical universe...J. GEILS BAND, GRAND FUNK RAILROAD, U2, GBH, THE DOORS, and THE STONES. The gimmick actually works and fortunately the tunes are rendered nearly unrecognizable by GENOA's brand of HC. Imagine "Paint It Black" with double bass drum...*now* it's my kinda song. GENOA succeeds in making some otherwise wretched tunes more palatable. (CD)
(Stinky Records, JAPAN)

GLORIUM- "Iced The Swelling" EP
This record sounds kinda like Fugazi in some respects - like vocals and some of the song structures. Toss in some PITCHFORK. This EP shows its influences, but in no way rips off the bands they are influenced by. One song kinda has a BEEFEATER vocal influence. This EP is good in the respect that they pull it off whilst still sounding like themselves. So, if you dig this description, check this EP out, you'll be pleasantly surprised. (SL)
(Unclean Records, PO Box 49737, Austin, TX 78765)

GORE DOCTORE - "Doc Lobotomia" EP
Competent straight ahead hardcore, melodic with plenty of opportunities to sing along (if you can speak Finnish). Ten song EP, good sound and enough variance in pace to keep it interesting. (TM)
(Auto-Sleeper, Metsatie 1, 78300 Varakaus, FINLAND)

GRANDPA'S MAGICK PINECONE - "Old Lady Ozzy Fist" tape
Medium-tempo rock influenced by BLACK SABBATH and HUSKER DU. Three men from Red Deer, Canada who look good in drag and play thick music with thin vocals. A hodge-podge of influences clashing together in each song. Drums rushing but never going anywhere. Overall production is good. (P&G)
(443 Barret Dr., Red Deer, Alberta, T4N 1M2, CANADA)

THE GREY SPIKES - "Redwing Motel" EP
The A-side moves, a quick beat, pumped up song with an early 80's L.A. punk sound it comes across like a fast version of THE ANIMALS. The B-side drags a bit with a somewhat deflated slower more erie ballad about Redwing shoes. (MK)
(Vital Gesture Records, PO Box 46100, L.A., CA 90046)

GRIMACE - "Tomorrow's Gonna Suck" CD
Full on sleeveless flannel, pop punk rhythms, monotone vocals, midtempo beats and wandering guitar riffs. Over all no interest to me!! (SM)
(774 Santa Fe, Denver, CO 80204)

GROWING UP SKIPPER - "Use Only As Directed" EP
First off, stills from "If..." in the layout... Second off, demented, noisy, chick, pop punk somewhere between PAVEMENT and CALAMITY JANE. Third off, smarts in the lyrics department confirming my belief that "teenage" is an age most people are better off without. Rules, especially "Abby" which actually reminds me of VERSUS. (LH)
(The Making of Americans, PO Box 20871, Tompkins Sq. Station, NY, NY 10009)

GUIDED BY VOICES - "The Grand Hour" EP
This sounds exactly as if the amazing second SEX CLARK FIVE album was being played by a broken transistor radio submerged in mud. Disorienting, mutant post-BEATLES psych damage that will leave you hearing voices. (BD)
(Scat, PO Box 141161, Cleveland, OH 44114)

GUZZARD - "Pinch/Crawl"
"Crawl" alternates between choppy and flowing out-and-out noise, while "Pinch" goes from loud pounding to more restrained punk stuff. "Pinch" also has really good lyrics, and I don't say that too much. Nice. (WG)
(Project A-Bomb, PO Box 4233, Industrial Station, St. Paul, MN 55104)

HAAS - "Allesfresser" LP
Decent mid-tempo, German, melodic punk/HC with a serious edge from a band that's been around over a decade. (KK)
(Peter Blümer, Römerstr. 70, D4370 Marl, GERMANY)

1/2 JAPANESE - "Postcard" EP
These veteran weirdos from NY play uncharacteristically accessible material on this live EP, recorded live in 1992. "Round and Round" typifies the style: distorted rock'n'blues, excellently recorded. It's also very good, though other material varies downward in quality. (SS)
(ERL Records, 418 Madison Ave., Albany, NY 12210)

HAMMERHEAD - "Ethereal Killer" LP
A band with more musical smarts and ideas than you can shake a big muff at. A fistful of songs that twist and develop in unexpected bursts and gyrations ala an unholy mix of HUSKER, SY, FUGAZI, et. al and executed with a pretty killer instinct. Wish the guitars were more up in the mix and sometimes these guys lack of actual songs. But when riffage and song fodder come together as in "Blow By" the results are astounding. (HD)
(Amphetamine Reptile, 2645, 1st. Ave. S. Minneapolis, MN 55408)

THEE HEADCOATS - "Louis Riel" EP
Now this is unusual. The title track, to the tune of "Louis Louis" (as the French say...), deals with the story of Louis Riel, leader of Native and Francophone rebellions in late 19th century Canada, with the liner notes adding detail on the subject. Side B has part of a Pierre Berton interview, plus a great 60s pop song with organ, tambourine and backup vox. THEE HEADCOATS make learning about Manitoba's history easy and fun! (EW)
(Nardwuar, 1395 Marine Dr, W Vancouver BC, V7T 2X8, CANADA)

HEADCRAMP - "Born In The 70's" EP
"I love chicken/It's so cool to eat/Oh yes I love that chicken/It's a munchy meat. (Chicken Mating call)" Music for retards: pure unadulterated stupidity. Those whacky Canadians. Tee Hee Hee. (LD)
(EBN Distributing, 287 A Grenville Ave., Thunder Bay, Ont P7A 2A8, CANADA)

HEDGEROD - EP
Over produced, slick sounding garbage! Piranha has a HELMET feel to it. Gated reverb crap. Week ass vocals, distorto guitars, sometimes MUDHONEY, sometimes flavor of the week! Eat me. (SM)
(Elastic, PO Box 17598, Anaheim, CA 92817)

HEDONISTS - "Know Your Anger's Name/Scar Of David"
Springa's back (ex-SSD) and he's in a band that is doing its damdnest to sound like BIG CHIEF. I'm still convinced that this

RECORD REVIEWS

should spin at about 40 RPM, cuz it doesn't sound right at either 33 or 45. Next. (ML)
(Homestead/Dutch East)

HELIVATOR - "Speed Your Trip" EP
"Speed Your Trip" is a long instrumental, the guitar leaves you feeling like you want to vomit. "Moma Hatchet" is repetitive riffs with CAPTAIN BEEFHEART type of vocals. "Sphinx" has a cool evil dead vocal effect on it! (SM)
(Lungcast, PO Box 2479, New York, NY 10009)

HELLKRUSHER - "Buildings For The Rich" LP
As the name may hint to, this is not mild stuff. Second LP from this UK group who follow in the vein of the older English anarcho bands (serious similarity between this cover and the VARUKER's covers?...). Good songs are played with a abundance of energy, but unfortunately the lyrics are a bit of a handicap, covering only well trod paths (rock stars, war, animal rights, the system etc.). Nothing disagreeable, but certainly nothing new either. (TM)
(S.M.R. Records, 11 Salutation Rd., Darlington Co Durham, DL3 8JN, ENGLAND)

HERCULES FETAL JACK - tape
The only "Wisconsin psycho farm-core band" This is a live recording that sounds like it was made with a portable tape recorder. Short fast songs with long breaks in between. Lovely female vocals and intense punk/hardcore music. Song titles "Car Crash", "Slave to My Genitals", "Pro-lifers Suck". This is good in-your-face punk rock. Oh yeah! (P&G)
($2 ppd: Puskabb, 116 W. 19th Ave., Oshkosh, WI 54901)

HIGH RISE - "Dispersion" CD
While listening to the first song, I was totally enthused. Unfortunately that didn't last for long. With only two of the seven songs here clocking in at under five minutes (and three being over ten minutes long), my attention span was simply no match. While their basic 'grunge' sound is initially appealing, those meandering song structures have got to go. (TM)
(Modern Music, 2-45-11 Matsubara, Terada Bldg 2F, Setagaya-Ku, Tokyo, JAPAN)

INTO ANOTHER - "Creepy Eepy" 12"
Four long songs of polished heavy metal with the former singer UNDERDOG. INTO ANOTHER choose the retrospective route with their sound and there is no shortage of 70's rock influences. Moments of KISS, YES OZZY, and AEROSMITH are sprinkled throughout. There is even RUSH like minstrel acoustic ballads. There are some groovey "extraterrestrial" lyrics and a cool surprising song about misogyny. The production is good and vocaly he sure can hit those high notes. (MK)
(Revelation Records)

JACKIE AND THE CEDRICS - "Thunder Struck!" EP
Five minutes into their live set you realize that you are seeing one of the best shows that you ever witness, a memory that you will cherish till the grave. CEDRIC-mania has swept the west coast and is coming to your town soon! Don't try to fight it, it's bigger than all of us. Oh yea, the CEDRICS are a surf band from Japan and this is an instrumental 4 song EP on Estrus. (ML)
(Estrus Records PO Box 2125 Bellingham, WA. 98227)

JAH HUMBUG - tape
Huge and frightening! You can read what you want into this tape (maybe SCRATCH ACID mixed with the DAMNED), but without a doubt this is seriously fucked up! Do not pick them up hitch hiking! (KW)
(Jah Humbug Anti-Fan Club, 509 Duboce Ave., San Francisco, CA 94117)

JALE - "Aunt Betty" EP
Slow to mid-tempo raw girl-pop. The tunes aren't catchy and although the guitars are loud they lack a certain edge that the best fuzzpop records have. It's a start. (MC)
(Cinnamon Toast, 2464 Robie St., Halifax, Nova Scotia B3K 4N1, CANADA)

JOBBERNOWL - "My Sight" 10"
ALL-influenced pop punk with a singer who sounds like the ROCKET FROM THE CRYPT cat. This strikes me as way better than ALL, great heavy energetic sound with tight tempo changes. I liked every song on this. If you like tight pop punk, this is your cup of java. (RL)
(Dr. Strange Records, PO Box 7000-117, Alta Loma, CA 91701)

JOHNNY + JAKE OF CTTG - "Santa's Coming Back To Finish You Off" flexi
What we have here is a part of American history. Years from now people will look at this obscure flexi as a prized possession. Novelty tune from two members of CTTG (COKED TO THE GILLS), no duh. Minimalist, stupid, and downright horrible. A true classic. I hope their parents are proud. (RL)
(Free with postage: PO Box 1161, Ft. Washington, PA 19034)

LADY - "Vicki Cambell Live" tape
Two SCHIZOID dorks return with a new band and a new drummer. Spastic melodic D.I.Y. punk rock. They could use a little more time in the oven before they'll taste just right. (DH)
($2 ppd: Checko Salgado, 229 Sandhill Rd, Las Vegas, NV 89110)

LAMENTO - EP

With an artsy, black and white pic sleeve and a Swiss mailing address, I had low expectations for this one. However, it turned out to be pretty good. Catchy HC guitar riffs, drumming which, at times, reminded me of the BUZZCOCKS and throaty vocals work well here. Straight edge? Limited to 500. (KK)
(Trotzn, Oesch In Den Gartenhöfen 10, Ch-4153, Reinach, SWITZERLAND)

LAST WARNING - "Burn" tape
This is very 1983 SoCal stuff. The lyrics are good intentioned, but wind up sounding generic and cheesy. Musically it's standard fare, nothing groundbreaking. This might be good in 1983 but now? (OP)
(PO Box 7613, Alhambra, CA 91801)

LEGENDARY LUNCH - "Blind/Zero Sum"
These guys sound like early US punk circa 1978, you know like all those pre-hardcore Dangerhouse bands. Although this is ok punk, I think I've heard these tunes too many times by now. (RL)
(Ratfish Records, PO Box 1869, Cambridge, MA 02238)

LIMA - "Where is the Beef" tape
Sparse, bleak-sounding punk with plenty of impending doom, early SONIC YOUTH sounding guitar runs. Heavily accented female vocals help make the whole thing fit together nicely. (KW)
(E. Jankowsky, Prie BuitzrtraBe 36, 08060 Dresden, GERMANY)

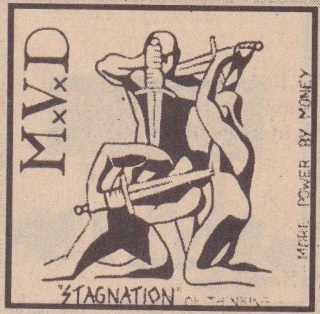
RECORD REVIEWS

LOSERS - "Geeks" tape
All the ingredients are here in this second demo by this U.K. band- melody, gruff vocals, sung vocals, gravelly- almost Japanese hardcore-type dirge, upbeat pop-punk numbers, and metal power chords that these elements mish-mash like later SNFU or CAN'T DECIDE in quirkiness and so-so results. A decisive move harsher or poppier would pull it off. (KS)
(706 Victoria Centre, Nottingham NG1 3PG, ENGLAND)

LOVECHILD- "Witchcraft" LP
Noisy dissonant pop somewhere between SONIC YOUTH and an indie pop band. This album struck me the same way their first album did. The girl's soft voice ala SUZANNE VEGA fits perfectly on the sparse quiet songs, but when the band goes for a noisier feel they're not quite as good. But songs like "Stumbling Block" and "Obsessive Compulsive" make this worthwhile in spite of the so-so songs. (RL)
(City Slang, Am Treptower 28-30, 0-1193 Berlin, GERMANY)

LOVEGUTTER - "Sucking in The 90's" CD
The title says it all, this sucks. Punk leaning towards moronic rock n' roll. "She was a whore/Did tricks for snuff/In order to score she would sell her muff/I helped her cop gave her some blow/Made her pop that skanky ho" tra la la la . The point, girls are dumb, good to fuck, and if she's dumb you're really in luck. Whoops sorry guess it got my girlish dander up. (LD)
(Black Hole Records, 12 W. Willow Grove Ave. Box 30, Philadelphia, PA 19118)

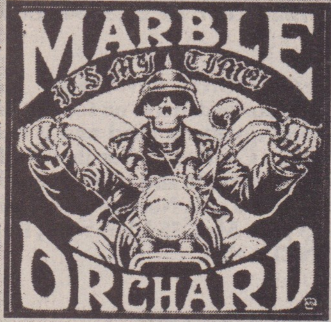
LUNG - "Paralysis" EP
Sounds grungey, I thought to myself. I was right for a while. The first side consists of two shameless BIG BLACK derived tunes (eventhough they credit a drummer I could swear the rhythm could pass for a program) while "Mary's Mother" on the flipside sounds more like SONIC YOUTH meeting BAUHAUS behind the art studio for snookey. Track #4 redeems all this with "Slaughterhouse" which combines heaviness with atmosphere to the point of actually being convincing. Worth a second try. (JD)
(Yellow Bike Records, PO Box 586, Palmerston North, NEW ZEALAND)



MVD - "Stagnation Of Thinking" EP
European hardcore the way it used to be. Fast and loud with raspy vocals and a lot of conviction and anger. Nothing fancy just six anti-authoritarian tunes that'll get your blood boiling. Can't wait for the next one. (NN)
(Rodel c/o Keule Sternkicker, Allmendeweg 89, W-1000 Berlin 27, GERMANY)

MAN IS THE BASTARD/BLEEDING RECTUM - split LP
I hate reviewing MITB. How am I supposed to adequately describe the way their dual bass onslaught tears right into your gut, ties your innards in knots, and leaves you a bloody, quivering mass? If that wasn't enough I gotta explain how BR's rapid, power-driven assault removes you of your senses and whips you into a frenzy, sending you bouncing off the walls until you inevitably explode. Ah, fuck it. Just buy the record. (NN)
(Wood, PO Box 164, Claremont, CA 91711-0164)

MANIC DEPRESSION - "Rat Trap" CD
This is almost enough to make me throw away my reggae records. Adrenaline drenched, metallic thrash with a rolling rhythm that gives even the fastest songs a groove that's so strong that I have to wonder how they can physically stop playing. Backed up by ten tons of steel, the singer spits out accusations with all the bile of an obliterated innocence. (DS)
(Ben Burns, PO Box 104, Buffalo, NY 14226)



MARBLE ORCHARD - "It's My Time/Agent Invisible"
Decent 60s derivitive, back-in-the-garage rockin' shit. Believable singing on the A-side, tasty instrumental with surf tinge on the B-side. Could play *before* MONO MEN. (BR)
(Estrus, PO Box 2125, Bellingham, WA 98227)

THE MEICES - "Alex/Crash"
These guys are a great band. I've seen them smoke in front of 10 people and in packed clubs. Great tunes in the REPLACEMENTS' "Sorry Ma" and "Stink" vein. Although earlier releases lacked their live punch, "Crash" simply rocks. (RL)
(Empty Records, PO Box 12034, Seattle, WA 98102)

MILK TOAST - EP
This sounds like something from the mid-80's that would have made me jump around in my bedroom when I should have been doing homework. Definite early DESCENDENTS and 7 SECONDS influences abound with cool snotty suburban vocals and lyrics. 8 songs in all and a few are really catchy. (PC)
(Vandal Children, PO Box 260805, Harford, CT 06126-0805)

MOCK - tape
These baby brothers of BLAST have been kicking for at least 6 or 7 years now. And they still don't have vinyl out! Freaky. These days they're leaning away from their BLAST-FLAG roots and more toward the power-emo trappings of outfits like DOWN BY LAW. Four punchy aggro tunes. Kinda like what I'd imagine a FACTION (S.J. not U.K.) reunion to sound like. (CD)
(620 Vista Del Mar. Dr., Aptos, CA 95003)

MORBID OPERA - "Morbid Opera" tape
A collection of 22 songs recorded both in studio and live from '83 to '89. Songs about "female trouble, surfin, Satan and the rosary of pain." Whiny, off-key female vocals, amid loud fuzz guitar over a dragging beat. BIKINI KILL fans should check it out. (P&G)
(TPOS Productions, 12 Mill Plain Rd, Danbury, CT 06811)

N.V. BOYS/VIRUS - split EP
VIRUS plays catchy punk with a cool, funky, bass line and shouting type vocals. The N.V. BOYS tracks are thrash / HC with an excellent, twangy, lead guitar. Recommended. 300 copies? (KK)
(My Eyes, c/o WRF Rec., PO Box 39, 1713 7G Obdam, THE NETHERLANDS)

NAKED VIOLENCE - "Sauced" tape
Yeah, this is the shit! Angry, rebellious punk rock that sounds like POISON IDEA in disguise. Powerful, hard-rockin' tunes with nihilistic, unsympathetic lyrics and a "fuck you" attitude. A new punk legend is born. (NN)
($4 ppd: PO Box 194, Clackamas, OR 97015)

RECORD REVIEWS

NAM LAND - EP
Thank the lord someone finally followed through on their promise to put this session to vinyl. Five vertebrae-dislocating paint-peelers performed by members of IMPULSE MANSLAUGHTER, EYEGOUGER, and RESIST. This was recorded three years ago at their only practice and proves that sometimes spontaneity produces the best results. Boob blistering thrash mayhem from a late, great quickie band. (CD)
(Urban Alert, BP 21, 93340 Le Raincy, FRANCE)

NEGAZIONE - "live" tape
Recorded live on tour in England in late 87 and early 88. The sound quality is good and it has all their hits from their LP "Lo Spirito Continua". For those unfamiliar with these people they are kinda metallic and thrashy but in a punk way. Political lyrics that are above par. Not my cup of tea, but it's good quality. (OP)
($3 ppd: Mut, 25 Elms road, Burton-on-Treat Staffs, DE 15 9 AO, ENGLAND)

NEVERTHELESS - tape
Songs go from a fast metallic style to a slow and boring style, unfortunately more of the latter. The lyrics are very poetic but do not work well in the vocal melodies. Overall the playing and production are very tight.
($2 ppd: 87 Mozart St., Boston, MA 02130)

NO ONES HEROS - "Healing of Time" EP
Moshing Hardcore leaning more on the medium paced metal side of things. More or less a musical cross between the CRO-MAGS, YOUTH OF TODAY, and the BAD BRAINS five years after the fact. The angst ridden lyrics are rendered a bit bland by their vague presentation. Unfortunately it sounds like something heard before. (MK)
(Crow Records, PO Box 165, Millersville, PA 17551)

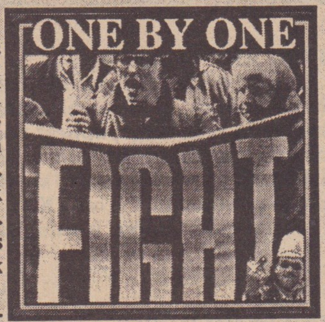
NORMAALIMAKI- "Pahan Hengen..." EP
Half of the six tracks are straight punk tunes but elsewhere postpunk, 60s, and reggae rhythms rear their heads. Standard, unremarkable fare with a thin sound. (BD)
(Boxer, Laajavuorenkuja 1 H 130, SF-01620 Vantaa, FINLAND)

NUMB - "Fool's Progress" LP
These folks are definitely on the right track here. Jazz/punk fusion with a bluesy edge and slow, heavy grooves. They're in the same ballpark as PLAID RETINA, but NUMB have more soul, guts, and distortion. (DS)
($7 ppd: Daybreak Records, 30 Place Leonard, Buckingham, PQ, J8L 3N4, CANADA)

L'ODI SOCIAL - "Que Pagui Pujol" tape
Mi español no esta bueno pero entiendo bastante. Everything is in Spanish except a DRI cover, Snap. 1983 thrash attack dude. Really fast generic stuff with predictable mosh breaks. Decent lyrics, I think. Nothing groudbreaking. (OP)
(Collectiv Matxaka, PO Box 85 (08430), La Roca del Valles, Barcelona 08080, SPAIN)

OILER - "Asphalt Field" EP
At some point OILER is going to be an amazing band. They have yet to reach that day but the signs are all here. This second vinyl appearance of these Long Beach darlings features 3 cuts, my favorite of which is "Dumb Job", which has both bratty vocals and juicy guitars, though the title track is probably the most technically virtuous. If they keep evolving they could secure positions as icons in the noise avant garde. (JD)
(Piece of Mind, 2431 C Main St., Santa Monica, CA 90405)

ONE BY ONE - "Fight" EP

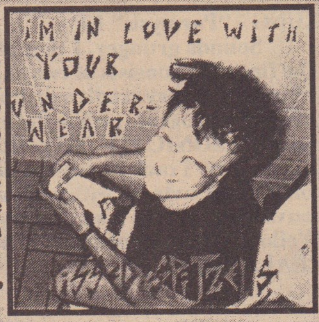


Is this Sned from GENERIC's new thang? Whatever, this is fuckin' punk. Sometimes more punk than I can listen to. But still great for a singles worth. Lots of switching between growled hardcore and mid tempo, uh... grunge. Well, not "grunge". Punk grunge like HERESY or something. Smart, political lyrics and graphics as you would guess from the good folx at... (LH)
(Nabate, BP 92, 4000 Liege 1, BELGIUM)

PEGLEGASUS - "Bacon Lettuce and Tornado" CD
Oddball pop riffs and wanna-be clever lyrics dominate this release that comes off as a sort of watered down version of MISSION OF BURMA. Mike Watt (MINUTEMEN/FIREHOSE) plays "additional bass" on one tune. Strictly for the sweater crowd. (ML)
(Angry Neighbor, PO Box 66462, Houston, TX 77266-6462)

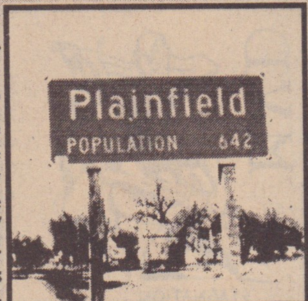
PHILOSOPHICAL REFLECTIONS - "Experimenting with Human Subjects" tape
Pork lung saturating in bloody milk, samples of the evil dead, the most distorto guitars I've ever heard, utter noise and not that fucked up grind noise everyone fathoms for. This is a sound track to chain saw your great grandma to bits by. Utterly pissed off at the post p.c. punk scene, no hope for redemption of any punk values, the popularity contest is over, these guys refuse to even take part in it!!! Experimental, heavy mental, retarded metal! (SM)
($2 ppd: 416 E. 9th St. #9, New York, NY 10009)

PISSED SPITZELS/ADULESCENTS - split EP



If you're a fan of catchy, pop punk and/or German silly punk, this is a record for you. Germany's PISSED SPITZELS play mid to faster tempo pop/silly punk, while the ADULESCENTS (from England) play straightforward pop punk. Both sides are catchy and well done. Comes with a free inner sleeve. (KK)
(Andreas Höhn, An der Kuhtränke 7, 3057 Neustadt 1, GERMANY)

PLAINFIELD - "Throw Pillow/King"



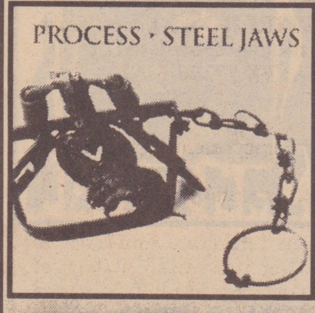
At one point a band consisting of ex members of FANG, the HICKOIDS and BOOM & THE LEGION OF DOOM. Though, I'm not exactly sure who's on this record or even still in the band (besides Smelly). Substantially noisier fare than I recall from their live set. Ranges from the JESUS LIZARD/ BIRTHDAY PARTY like "Throw Pillow" to the FLIPPER-esque ramblings of "King". Generally tuneless and gravel-voiced throughout and exhibiting a pretty cool haphazard feel all around. Also limited to 100 copies! (HD)
(Smelly, PO Box 77572, SF, CA 94107)

PORTASTATIC - "Starter" EP
Mac SUPERCHUNK solo thang and you know what? It kinda sounds like SUPERCHUNK (on the first and last tracks at least). In fact it would sound a lot like them if it weren't for the paired down four track recordings. The two main tracks are instantly pop contagious. The other track is an acoustic version of "Teenage Kicks" which is growing on me. Second winning record from... (LH)
(18 Wheeler PO Box 4256 Dunellen, NJ 08812)

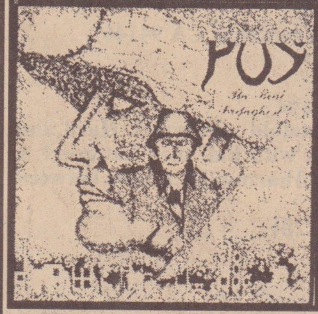
RECORD REVIEWS

THE POW - "Boys On Top Of The World/Down On The Knees Brigade"
This German trio is probably influenced by THE JAM, since "Boys..." is a total JAM rip-off. The other side is a real good power pop tune with an early punk/mod feel and a reggae-ified break in the middle. (MC)
(The Pow, Pückler Str. 18, 1000 Berlin 36 GERMANY)

POWERSQUAT - tape
Lots of wah-wah pedal guitar, drug lyrics make for a pretty good mid-tempo garage rock band. Definitely low budget, but it works for them. (KW)
(61 Carillon St., Chateauguay, PQ, J6J2EC, CANADA)



PROCESS - "Steel Jaws" EP
I always get sketched out when a label releases a limited 7" whose two songs are from a forthcoming full length. I mean, seriously, doesn't it scream "marketing ploy" and doesn't it potentially feed the egos of collector scum? But moving on... This is a slick release by a band who sincerely embraces a strong animal rights (anti-fur) awareness stance and emotes about some inner strife on side b. Thick production, heavy HC... Looks like a strong endeavor lies around the corner. (KG)
(Conversion Records, 26861 Trabuco Rd. Ste E-143, Mission Viejo, CA 92691)



PUS - "The Real Scapeghost" EP
A DIY release of English punk with raging guitar and strong, hard-hitting drumbeats. This sounds like it was recorded in someone's garage-turned-studio which scores a few easy Punk Points. Collage-type layout, Crass style. Lyrics of politics and rage. Lyrics to Meals on Wheels struck me to be the most powerful, about watching animals in a truck being transported to slaughter. The approach is a bit cliché, at times, but they scream with sincerity and anger at a world gone mad. (AD)
(BFP Records, 9 Princes Rd., Wisbech, Cambs. ENGLAND)

LOS RESTOS DEL NAUFRAGIO - tape
Great mid-tempo punk with fucking insane, but not pretentious guitar wailing, cool crooning, almost approaching Dave Vanian (DAMNED). Wish I knew Spanish better, because it sounds like their lyrics are funny! (KW)
(Trallarecords, Apdo 37.119, Barcelona, SPAIN)

RHYTHM COLLISION - "Now" LP
Neato thrashy CLASHy punk with SLF/STRANGLEHOLD-ish vocals and all around powerful sound. Nothing spectacularly catchy about it but it is growing on me. Give it a go. (PC)
(PO Box 865, Agoura, CA 91736)

RIPCORDZ - "There Ain't no 'H' in Ripcordz, Dork-Face" CD
Pure punk rock, emphasis on "rock". I love this stuff. Okay, bands have been doing it since '76, so what? Shit like this never sounds old. Rock-steady rhythm section, beefy power chords ringing into the night, and vocals with an "I wish I hadn't seen so much" sound to them. (DS)
(En Guard Records, 1671 St-Hubert, Montreal, Quebec, H2L 3Z1, CANADA)

RISIKOFAKTOR - EP
Totally excellent, head-bouncing, rock-your-fucking'-socks off pUNK roCk. Old style punk with cool, SLIME-like vocals. Get off your ass and go buy it. (KK)
(Kadaver Rec., Postfach 2165, 5253 Lindlar 2, GERMANY)

ROAD VULTURES - "Fire It Up" CD
Is Jeff Bale in the house? This is punk/glam/rock crossover, with Cheetah Chrome on guitar as a selling point. Overall, this is pretty dull and uninspired, with less oomph than all my dead relatives combined. It's in your bin now, Jeff. (WG)
(Circumstantial, 12 7th Ave., Brooklyn, NY 11217)

RODENTS AS GIFTS - "Magic Bone" CD
A wonderful CD, 11 weirdo tunes. This disk turns in a nasty feeling of female angst, "I should wear black, but I hate it!" Sort of a cross between UXA and BIRTHDAY PARTY. Superior guitar work, excellent, about the norm. Snotty ass vocals! Child like imagination with song titles like "take a picture, it'll last longer" and "you make a better door than a window". Art damaged post punks from Atlanta. (SM)
(Worry Bird)

ROT - "Drowned In Restrictions" EP
Charter members of the old NAPALM DEATH sound alike competition. Eleven massive attacks of buff Brazil swills. Original? Nyet. Harsh? Yup. Given time, this trio could eventually carve a niche for themselves instead of falling into the mush pot with all of the other copycats. (CD)
(Rotthenness Records, c/o Nelson Augusto dos Santos, C.P. 1197, Ag. Central 01059-970, São Paulo, SP, BRAZIL......whew)

STP - "Only Lies/You Can Run"
Not the NY girl group, these Bostonians play a rock/metal hybrid complete with METALLICA-league guitar crunch and drama. "Only Lies" is a mid-tempo basher, while "You Can Run" takes a slower somber route. Heavy. (WG)
(Boston's Finest, PO Box 58, Boston, MA 02134)

EL SANTO - "Kill The Past" EP
Oh my god! Did you hear that cheesy guitar lick?!? Gimme a break! Well, if you can get past that first tune, this is a pretty decent record. Four tunes with a sorta emo-feel in the muzak and lyrics. Catchy songs and pretty neat cover art. Not especially memorable, but a good first effort with tight performances. (LH)
(Buddy System Records, PO Box 49514, Austin, TX 78765)

SATAN'S CONFUSING REALM/UPTOWNE BONES - split 45
Both tracks here touch upon three areas: melody, heaviness, and post punk artiness. S.C.R. has a thicker, darker, more guttural feel, while UPTOWNE BONES are more up-front. (WG)
(Compulsiv, PO Box 15188, Philadelphia, PA 19130)

SAUNA - "Ei Leiki" tape
This one takes a dive in the deep end of the same pool as CRUDE SS, total savage/blurr/death/crust/raw/doom/thrash on the metallic end, but marred with overkill scary monster vocals that take this to the point of sounding really goofy. Seven songs that are pretty pumpin' before their descent into AAAARRRGGGHHS- ville. (KS)
(Jimmy Svensson, Diktarensv. 5, 38200 Nybro, SWEDEN)

RECORD REVIEWS

SAVALAS - "First" EP
Picking up where their first EP left off SAVALAS play their own blend of layered melodious music. Utilizing unconventional song structure that cuts from power pop with bass chords to funky repetitive noisiness the mood of songs is kept unpredictable. It sounds almost like SOULSIDE rocking out on the "A-Team" riff. (MK)
(Titanic Records, PO Box 4674, Boulder, CO 80306)

SCHIN 400 - EP
Art damage-noise-funk stuff. Reminds me of early 80's NYC post no-wave art/punk/funk. You know, faves of Tim Y. like PULLASAMA, HEALTH HEN and SNATCH. Cute for a little while but ultimately drowns in its own self-amused artiness and just a little too formless for me. (HD)
(Erl/Footlong, 418 Madison Ave, Albany, NY 12210)

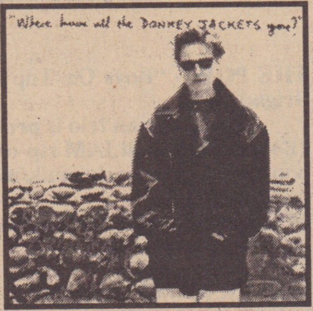
SCHLEIM KEIM - "Schearz, Rot Gold..." EP
This band plays high-velocity, earsplitting, trebly thrash in a style that crosses SICK THINGS with DER DURSTIGE MANN. Fresh, intense — and exceptional. Buy. (SS)
(Nasty Vinyl, Riepestr 17, 3000 Hannover 81, GERMANY)

SCHLEIM-KEIM - "Abfallproukte der Gesellschaft" LP
I couldn't follow a single word of this, so I asked Dolf from Trust zine what the scoop was, and he said that they were an old East German band who sang about pretty much cliched punk topics. Blame him if I'm wrong. It's a rocking record which ranges from standard HC to Oi-ish sounding fare. It's a nice mix, and of course it's always nice to hear what bands outside the US are doing, believe it or not Bernd. (LD)
(Hohnie records, An der Kuhtranke 7, 3057 Neustadt 1, GERMANY)

SCREECHING WEASEL - "Wiggle" LP
Yet another LP full of melodic hook-ridden punk from the infamous Chicago band. Sounding alot like NOFX with the gruff vocals, the songs are also of similar content; high school, love and uterus problems. (MH)
(Lookout Records, PO Box 11374, Berkeley, CA 94701)

LA SECTA - "We Get What We Deserve/Blood Red River"
Massive STOOGE-isms. Mind blowin' Spanish punk, excellent singing compliments the churning guitar surge, raw as fuck harmonies and bar-room raucous atmosphere. B-side is slower, more blues-oriented. Recommended highly. (BR)
(Munster, PO Box 18107, 28080 Madrid, SPAIN)

SHAVEN- "Upsetting Mine" EP
The A-side is a hot, driving garage rocker with simple and effective harmonica work. Strangely, the two DINOSAUR-ish cuts on the flip, although equally good, sound like they were made by a different group. A band to watch. (BD)
(Imp/Rainforest, PO Box 34, Portland, OR 97207)



SERIOUS DRINKING - "Where Have All the Donkey Jackets Gone?" EP
The title track and "Ditch It" are fair examples of this band's less memorable funnypunk — not that funny or catchy. On the other hand, "Red Sky Over Wembley" is a cool, evocative mid-tempo pop tune that shows this old hand hasn't lost it quite yet. (SS)
(PO Box 2566, London N4 2HG, ENGLAND)

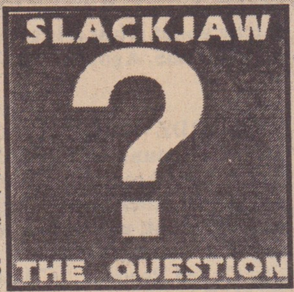
SHORTY McGONICAL - "Cut Down" EP
Intense chunky guitar coupled with a strong melodic lead brings to mind the best of THATCHER ON ACID on "Cutdown". The flip is weaker with a sound similar to THE FLUID on "Firing Line" but catches ones attention again on "Television" with rapid-fire chord changes and the vocals altered to sound more mechanized. (MH)
($3 ppd: Water Records, PO Box 416, Cabin John, MD 20818)

SHRIEKING VIOLETS - "Do You Remember Me?" EP
While they don't exactly shriek, these VIOLETS flip between flaccid melodic punk and invigorating RAMONES-ish powerchord rock. One female vocalist sings, the other wails, but the band would profit with better melodies. "That'll Show 'Em", with its great lyrics, shows the right direction. (SS)
(Broken Rekids, PO Box 460402, San Francisco, CA 94146)

SICK & TIRED - "Detroit Summer" tape
A four song demo tape, with gatefold and lyrics. Hard and heavy. Like a little kid smashing ants with ball pien hammer! A drummers dream, full on thick neck, cool harmonics, a cross between ALL and MOTORHEAD. (SM)
($3 ppd: 6853 Vaughn, Detroit, MI 48228)

SIX FEET OVER - "Abusive Confinement" EP
Simple, powerful punk fucking rock from France. Stop and start madness with guitars that take you up and drive you down. Lyrics are angry and meaningful. Get this or get left in the French cold. (AI)
(Panx, BP 5058, 31033 Toulouse Cedex, FRANCE)

SLACKJAW - "Mindflex/Pogrom"
A well-produced one here with a sound that fuses with metal feel with a Northwest bent. "Mindflex" is a slow grind, but "Pogrom" packs a nice punch. Fairly good, but the vocals remind me of AGRESSION! Yikes! (WG)
($3.75 ppd: PO Box 1331, Lawrence, KS 66044)



SLACKJAW - "The Question" EP
San Francisco has changed my life in many ways. One dramatic realization that I've come to out here is that I hate that punk/funk/thrash thing that is so prevalent in the typical SF music scene. For this reason, I can't listen to this Kansas band's 7". They sound like new FAITH NO MORE! If you guys move out here, you'll be huge. Yuck. (KG)
($3.75 ppd: PO Box 1311, Lawrence, KS 66044)

RECORD REVIEWS

SLACKJAW - "Yo My Baby" EP
Three songs from their Lawrence, Kansas boys who smoke too much and would be at home on Sympathy. Skinny "D" has checked out a few BLACK FLAG records in his day, I'll bet. (ML)
($3.75 ppd: PO Box 1331, Lawrence, KS 66044)

SODA - "Your Song/Lula"
Coffee brown vinyl. Catchy, noise pop riffs, sort of MUDHONEY vocals. Production sounds like a live recording, the snare sounds like a garbage can! Lets say sleeveless flannel! (SM)
(778 Kingswood Ct., Cincinnati, OH 45255)

SOULFISH - "Slip n Slide" EP
Hindered slightly by the emptiness of the production this record still manages to come off strong. Good full song structure and tunefull chord progessions bringing to mind an earlier Washington DC style of the likes of GREY MATTER and RAIN. At moments their musical proficiency is a little rough but in time this band has the potential to really pull things together. (MK)
($3.00 ppd: Ghost Town Records, PO Box 36622, Tuscon, AZ 85740)

SOUR MASH - tape
Drums, guitar, vocals. 55 songs - average length: 11 seconds. Sample lyrics: "I punched somebody last night/I fuckin' hit somebody hard/(repeat)/I got mad and I punched somebody last night". Funny once. (DS)
(Wheelchair, PO Box 2143, Stow, OH 44224)

SPARKMARKER - EP
This EP threw me for a loop. Some records you can look at and have a feel for the band. A cool art and band bio book included gives you a kind of heart-felt feel. A lot of time has gone into this record and band, you can tell. The sad thing is, I think the music is heavy moshing music without a lot of variety, and the singing really doesn't go well with the music. This band seems to play well and with meaning, but just didn't hit the memorable mark with me. Good effort, buy it and find out for yourself. (SL)
(Final Notice Records, PO Box 1457 Station "A", Vancouver, BC, V6C 2P7 CANADA)

SPERMBIRDS/PARTY DIKTATOR - split EP
The SPERMBIRDS are back with a cover of PUNISHMENT OF LUXURY's (late '70's ROXY MUSIC-ish) "Excess Bleeding Heart". PARTY DIKTATOR steal the show with "W.S.W.B.", a RANCID HELL SPAWN cousin with muffled vocals and catchy distorted guitar. The best thing about this single is it's shape- a table sawblade. (MH)
(Musical Tragedies, PO Box 12034, Seattle, WA 98102)

SPILTH - "Fistula" tape
Four song demo. Loaded to the hilt. Very strong, a thousand changes with heavy guitar riffs. Great production, probably the best demo tape I ever received. Sometimes SLAYER, sometimes SKINNY PUPPY, other times the MELVINS and the MEAT PUPPETS. A recommend must for sludge extraordinaire! (SM)
($3 ppd: 420 Pierce St., San Francisco, CA 94117)

SPLINTER - EP
Metallic HC with the musical drama of, say, NEUROSIS. Lots of punching and pounding and crunching and grinding to drive their bombast straight into your brain. Heavy. (WG)
(Smorgasbord, PO Box 126, York, PA 17405)

STEAK DADDY SIX - "Rubber Pants/Play"
Distortion laden "heaviness" coming from a garage-level NIRVANA sorta direction with maybe LAZY COWGIRLS-styled singing. But don't get the wrong idea, nothing here is really on the level of even those two bands. This is okay but sorta unspectacular noisiness with leaden, clunky grooves and a real basic no-nonsense production job. Rocks pretty hard during certain moments. (HD)
(Twelve Inch, PO Box 4083, Urbana, IL 61801)

STILL LIFE - EP
The style of this music is kinda moshy NYC emotional hardcore with personal lyrics. I like the "Dirty Backs" writing on the lyric sheet. Power and SE mind conviction to the words put forth with energy and passion. Not really my favorite style of music, but this record is worth owning and having respect for what this band is doing. (SL)
(Rhetoric Records, PO Box 82 Madison, WI 53701)

STILLUPPSTEYPA - flexi
5 songs with a varied sound (heavy distortion seems to be a constant). They'll speed up a little, then go back to sounding like real early PINK FLOYD, then punk out some more, throw in samples of toilets flushing, etc. Pretty schizophrenic, but more listenable than most "improvisational noise" kinda stuff. (EW)
(Gallery Krunk, Alakvisl 54, 110 Reykjavik, ICELAND)

SUBSONICS - CD
Yeah, I'm delving deep into Jon Von territory with this one. '60's punk a la VELVET U with shivery vocals a la SUICIDE COMMANDOS. A three piece executing stripped down poppy grunge. Bare bones drumming - no fills and no frills. Adequate bass playing and a plain sounding guitar being pounded at quadruple the speed of the other instruments. It's the type of music that has you bopping your head around like RINGO STARR behind his kit. (CD)
(Worrybird)

SUGAR RAYS- "Sonic Pop" EP
The vinyl release of a flexi plus two new ones. In fact, one of the new ones "Distortion" is the best tune of the bunch. Indie noise pop all the way. Early MY BLOODY VALENTINE at times to more straight forward indie pop at other times. A fine first single. (RL)
(Wa-Hey Records, 25 Cumberland Ave, Beeston Nottingham, NG9 4DH, ENGLAND)

SUGAR SHOCK - "Over and Glad/Need to See"
Another helping from the big state of Texas. The A side is a tasty 60's garage meets punk rock thing in the tradition of the first POISON THIRTEEN LP (and incidentally to me sounds like a noisier version of SPINAL TAP'S "Gimme Some Money"). The flip is more typical SS type of rocking thing with that Seattle meets Texas sound. Not as crazy about the flip here, but still a more than decent, if untypical, A side. (HD)
(Bag of Hammer, PO Box 928, Seattle, WA 98011)

SUPERCHARGER - "Goes Way Out" LP
The pride and joy of San Francisco's garage punk scene are back with a second LP of 14 new and exciting tunes sure to win over even the most jaded and cynical motherfuckers on the planet. Get hip to this shit now people, an earthquake could hit South City and then you'll all be crying! Rules. (ML)
(Estrus, PO Box 2125, Bellingham, WA 98227)

RECORD REVIEWS

SUPERCHUNK - "The Question Is How Fast" EP
The title track is rad and will be on their new album. "Forged It" is pretty cool, and "100,000 Fireflies" is a great cover of a band called THE MAGNETIC FIELDS. A must for fans and a good intro/converter for non-fans from this soon-to-be legendary power pop band. (PC)
(Merge Records, PO Box 1235, Chapel Hill, NC 27514)

T.V.P. - "Face Of A Thousand Spanxters" tape
Demo of the year...well, that's no big deal cuz it's only January. But still, this trio inflicts enough damage to satisfy my daily requirement of grinding noise. Totally punishing crust-ridden songs you can actually identify and groove to rather than the usual tuneless barrage most grind bands disappoint us with. So fierce and stenchy you won't wanna use Irish Spring for a month. (CD)
(19 Oranmore Street, Belfast, BT13 2RU, N. IRELAND)

TEENAGE KICKS - "Comics Freak/Vacation Time"
These Finnish rockers get in a groove and lean towards an r&b attitude, complete with saxaphone. Good for driving in the car to the beach. Pleasant dreams. (BR)
(Diesel, Harustie 8F60, 00980 Helsinki, FINLAND)

THOSE WHO SURVIVED THE PLAGUE - EP
Austrian band with a European sound. Vocals are dual male/female, with high drama, at times reminding me of CRASS (and just as abstract). Musically they've got RUDIMENTARY PENI going, with a heavy bass line. The most memorable song is "Everyday and Everywhere". I've always wondered why American women can't make their voices sound this cool... (SB)
(Egoismo, c/o Tiberiju, Pötschnerg. 9, 2500 Baden, AUSTRIA)

THROWAWAYS - "Angle Grinder" CD
An interesting combination here, maybe like a cross between the melodicism of DINOSAUR JR and rhythms of the BIRTHDAY PARTY. Great ingredients by themselves; mixed, it's hit or miss. (WG)
(Au Go Go, GPO Box 5420, Melbourne 3001, AUSTRALIA)

THRUST - "She Who Must Be Obeyed" EP
7 or 8 women who play art damaged rap with metal percussion and a cello. Kind of reminds me of Y-PANTS. (MM)
(Funkey Mushroom, PO Box 100270, Brooklyn, NY 11210)

TOKIN' WITH CHOKE - "Ray Cappo's Nose" tape
Five songs from a trio out of New Hampshire. The music is fast noisy hardcore that never lets up. The vocals are yelled and hard to understand. This would be a good tape if the production quality wasn't so terrible. (P&G)
(C.O.B., 17 LaFrance Ave., Nashua, NH 03060)

TOKYO DAMNED - "Damned Damned" CD
With song titles like "Love Song," "Neat Neat Neat" and "Born to Kill" performed by a band featuring 'Captain Senselles' on guitar and 'Rat Scanners' on drums, it should all be pretty obvious. (TM)
(Paranoiz Records, JAPAN)

TOTAL CHAOS - "Nightmares" EP
Circle A, spiky hair, fuzzy guitars, the word "chaos" in the name. You know what I'm talking about-the old, noisy, hectic stuff that made CHAOS UK a household name. Damn good stuff! (NN)
(Discard, 1483 Scott Ave., L.A., CA 90026)

TRANSCEND/MAJORITY OF ONE - split EP
MAJORITY OF ONE crank out a fast upbeat hardcore song. Strong music with words of letting go of the shit we have learned and been fed. Cool tune, kinda reminds me of SNUFF. TRANSCEND put forth a more straight forward SE song about standing true. An average tune but it has heart to it. Good sampler from his label. (SL)
(Doghouse Records, PO Box 8946 Toledo, OH 43623)

TRUMANS WATER - "Our Scars Like Badges" EP
Y'know I usually like weird, arty, noisy, fucked up records. But this really sucks. It gives industrial improvisational music a worse name than it already has. I hope they didn't press too many. (MM)
(Dutch East)

TUMOR - "Flesh Salad" EP
Aaarrgggghhhrrrgghhhhrrrroooaaaarruuuueeee-euur-rraaaooorrrhh!!! Red vinyl, too. (CD)
(Andi Mahl, PO Box 770 174, W-2820 Bremen 77, GERMANY)

TWITCH - "Homewrecker" CD
As strange as it seems for being on Depression records, all I can think of when I listen to this is how much it sounds like NIRVANA. Song structures, guitar sound, vocal style, everything. That may not be bad for some, but I don't like the N band, so this didn't bowl me over.. (TM)
(Depression Records, PO Box 219, Battle Creek, MI 49016)

ULTRAHEAD - "Cementruck" CD
Techno-industrial metal; use MINISTRY as a reference point. The drum machine pounds, the guitars blast out a distorted grind, and the vocals have that muffled "over the phone" treatment. All this tortured noise is churned out by ex-DAG NASTY, ex-DESCENDENTS dude Doug Carrion. Maybe now he'll get "signed". (WG)
(Imperial Stab Chamber, 4216 Beverly #313, L.A., CA 90004)

UNDEAD - "The Invisible Man/Elected"
Booby Steele returns with a full band and solid, fast punker that is in line with previous efforts. The flip is an adequate but pointless cover of the old ALICE COOPER tune. (BD)
(Skyclad, PO Box 666, Middlesex, NJ 08846)

THE UNKNOWN - "Change" tape
DESCENDENTS meets East Bay melodic pop punk. Excellent recording quality. They butcher "Barbed Wire Love" by S.L.F. Too much singing and not enough yelling. This costs too much. (DH)
($7 ppd: Jiffy Pop Records, 4080 Woodside Dr, N. Royalton, OH 44133)

RECORD REVIEWS

UNWOUND - "Kandy Korn Ritual" EP
The first song could very well be a NATION song. Very violent, loud, and uneasy - as is the second song. The last song reminds me more of the songs UNWOUND have released before, this particular one was recorded live in a basement and has a very raw and unpredictable sound. The record is 33 RPM. Wait, am I on Candid Camera? Allen? This is a NATION OF ULYSSES/UNWOUND split? Give up? Me, Too! (SL)
(Kill Rock Stars, 120 NE State #418, Olympia, WA 98501)

VISIONSTAIN - "The Scale of Hardness" CD
You gotta love a good press kit. Because within them you can sometimes read things like " The glorious changes between sweet and sour, fast and slow, heavy and light, serious and sarcastic create an irony that makes this musical trio terribly difficult to pin down". I have another description Three guys went to college, liked the MINUTEMEN, formed a band and sent their CD to Maximum RocknRoll. (ML)
(Silverdish Records, PO Box 612 ,Brockport, NY 14420)

Y-FRONTS - "Catch 22" EP
Melodic punk here. "Catch 22" is a rockin' sing-a-long with catchy guitar lines to match ala the ANGELIC UPSTARTS with a touch of the INSTIGATORS. Also included is a punkier version of DRAMARAMA's "Anything". (RL)
(Nasty Vinyl, Riepestr. 17, 3000 Hannover 81, GERMANY)

THE YAH MOS - "Right On" EP
Hard Core punk with NOW flavorings. Straight ahead fuck it and play type of feel. NATION OF ULYSSES feel & style. This seems to be a strong influence to a lot of bands. This record has a early hardcore feel to it, too. Kinda like AGRESSION. Interesting, I like it. Clench your fist and shake your head. You're a punker, stay that way. (SL)
(Sunney Sindicut Records, 5127 Arlene Ct, Carmichael, CA 95608)

YOUTH OF TODAY - "Take a Stand (Live)" LP
Well, they're not as bad I remembered them being, but I still can't see what all the hype was about. This twenty-six song, live LP finds the youth crew cranking out their frenzied, frothing, trendsetting powercore in Vienna, Austria. They cover everyone from the SEX PISTOLS to CRO-MAGS. (DS)
(Lost & Found Records, Im Moore 8, 3000 Hannover 1, GERMANY)

ZEZOZOSE - "Cesspool/Sunmocker"
Hard as concrete drums. Tight arrangements, this record makes it to the end without lead guitar. Cesspool is more punk disorto tricks, SUNMOKER has a riff straight out of electric funeral! A close second to TROUBLE. Great production. (SM)
(PO Box 342, 620 Park Ave., New York, NY 14607)

V/A - "Another Tape With No Title" tape
Somewhere down the line everybody got caught up in who was getting signed and who's the next big thing, and forgot that just basic raw anger and punk from basements across the world is pretty rad. So quit waiting for the fucking new HOLE CD and check out this really consistent D.I.Y. sampler of mostly melodic stuff by INSANITY ASSASSINS, PRIMITIVE TRIBES, OD JUTRA, INKISICATO and four others. (KS)
(Steve, 25 Elms Road, Burton-on-Trent, Staffs, DE15 9AQ, ENGLAND)

V/A - "The Anti-Trendy Zombie Compilation" EP
The other side of Fresno - it's a spooky one with the likes of DISPOSABLE NONE, SHARON TATE, MORBUS, DEATH PENALTY, and SATANIC BAPTISM. D.N.'s "The Hockey Song" is a twist of DAYGLO ABORTIONS meet SLAPSHOT, while MORBUS does their darndest to expedite the "death of all weak shit". Crazed material on bloodblister red vinyl and a booklet to boot. Fuggin' cheap, too. (CD)
($2 ppd: PO Box 25283, Fresno, CA 93729-5283)

V/A - "Benefit for Beer" EP
Four songs by four NYC area bands - JESUS CHRUST check in with a fast one, PUBLIC NUISANCE and the CASUALTIES show a upbeat, catchy, snotty feel while the DEVIATORS seem almost out of place with a clean, well produced Oi number. (TM)
(Swill Records, 213 E 10th St #7, New York, NY 10003)

V/A - "Blank Generation - The New York Scene" CD
A kickin' collection of the roots of N.Y. punk. All of the biggies and a couple of smallies are represented along with concise liner notes. Cronies like Jeff Bale and Tim don't need to snag this cuz its real importance is a document for brats like me who were still in elementary school when this material was originally released. RAMONES, DEAD BOYS, TELEVISION, WAYNE COUNTY, THE HEARTBREAKERS and gobs more. Check it out all you young whipper-snappers. (CD)
(Rhino)

V/A - "Bloodless Unreality" EP
This is one little 7" that fucking cooks! A collection of four great current "grind" bands included are ASSÜCK and HELL NO who outside from being really nice people are both great fucking bands of that start stop damage which is the musical equivalent of smashing your skull against a brick wall, CONFRONTATION, pure shrieky brilliance, the vocals are like having your teeth pulled, and are truly awe inspiring. DESTROY are mighty fine at gruff vocally, and tad more "melodic" stuff as well. Can't say enough about this record. Geez CONFRONTATION, sigh... (LD)
(Forfeit, PO Box 15284, Cleveland, OH 44115-0384)

V/A - "Blood Sucking Freaks 2" CD
The triumphant sequel of this Japanese comp series, this round featuring CRUCIFIED JUNK and BANDIT. CRUCIFIED JUNK(featuring one ex-member of WARHEAD JUNK) specialize in mid-tempo Japanese metal-punk, flaming guitar solos and all, while BANDIT blast out intense ripping hardcore with serious vocal chord extremity-the totally rabid-leave-you-in-a-state-of-shock-variety harshness that makes this worth searching out. (KS)
(Blood Sucker Records, JAPAN)

V/A - "Consolidation" EP
A dedicated and inspiring look at the current UK hardcore scene. The music hit hard, loud, and heavy. Haven't heard of VOORHEES, IRONSIDE, or KITO yet? You will. Comes in a nice booklet form and includes a mini directory of local zines, labels, bands, etc. Sets the standards for '93. (NN)
(Armed With Anger, 31 Manor Row, Bradford, West Yorks, BD1 4PS, UK)

RECORD REVIEWS

V/A - "DIY - The Modern World UK Punk 2" CD
Self-explanatory title. All the biggies are here - STIFF LITTLE FINGERS, 999, JAM, SHAM 69, WIRE, X-RAY SPEX, you get the idea. Chances are you've heard most of this before or if you haven't, you know what it's like. Punk. (WG)
(Rhino, 10635 Santa Monica Blvd., L.A., CA 90025)

V/A - "DIY - UK Punk Vol I" CD
This is one of an eight part series of rereleased English punk circa 1976-1977. Included the SAINTS (who were actually Australian), the DAMNED, X-RAY SPEX, and BOOMTOWN RATS to name a few of the 15 acts. My main complaint is that I have, in one place or another, almost all of the tracks. I would have preferred that they ferret out more obscure outtakes, or demo versions. I guess that's nitpicky, and if you're looking for an introduction to UK punk this is fair enough. (LD)
(Rhino, 10635 Santa Monica Blvd., L.A., CA 90025)

V/A - "DIY - We're Desperate - The LA Scene" CD
Another in the Rhino retrospective series, this one chronicling the L.A. scene. Some of the bands absolutely blow and are not even worth mentioning, and some bands like the DILS (From S.F. - duh), WEIRDOS, EYES, GERMS, and the BAGS are great. Again these tracks are all available elsewhere, and you'd be better off trying to get a hold of the Dangerhouse or What? Records comps. It just seems like these along with many other Rhino projects are to cash in on music and not to expose the listener to unknown greatness. (LD)
(Rhino, 10635 Santa Monica Blvd., L.A., CA 90025)

V/A - "The Great New York Singles Scene" LP
This compilation is pretty good. It has the debut singles by PATTI SMITH, TELEVISION and RICHARD HELL. Also, an odd song by the THEORETICAL GIRLS, which was one of Thurston Moore's first bands. THE MUMPS and SPEEDIES contribute fine examples of NY new wave as well. (MM)
(Danceteria, 222 Rue Solferin, Lille, FRANCE)

V/A - "Grind Noise At The Rawest Form" EP
A split with VAGINAL MASSAKER and REGURGITATE. The former delivering 100 mph grind the way NAPALM DEATH used to. Standard low growls do the deed but more distinct vocals would make them a stand out. REGURGITATE are more of the same with cool vocals that call to mind feeding time at the zoo. Comes on spooky pink vinyl. (NN)
(Poserslaughter, PO Box 41-PA18, (O)-1017 Berlin, GERMANY)

V/A - "The Groups of Wrath" LP
Why? I don't know. But this is a collection of previously released, mid to late 70's, punk (ish) shit from New York. I mean, I love these songs by the NEW YORK DOLLS, RAMONES, BLONDIE, SUICIDE and RICHARD HELL. But why this album? Overblown drug habits? Rent check? I don't know... (LH)
(Danceteria, 222 Rue Solferino, 59000 Lille, FRANCE)

V/A - "If We Hung All Landlords" tape
A tape comp benefit for Gilman Street by Spock Productions (?). Good variety of bands (ECONOCHRIST, LUNG BUTTER, QORE, LESS MISERABLES, and some overseas bands). Much better than I thought it would be. (OP)
(Spock, 660 45th St, Oakland, CA 94609)

V/A - "Inclined Plane" EP
How fuckin' totally stoked are RODAN? Their vinyl debut on a compilation with TSUNAMI, SUPERCHUNK and UNREST! Well, they certainly hold their own with a wonderfully melodic instrumental full of pretty, fuzzy guitar interplay. TSUNAMI start the record off with a great cover from FLOWER (the most respected, secret band that never was). SUPERCHUNK do their great flawless thing. If you're not familiar with it, you're fucked. UNREST do a quirky, but still catchy and endearing tune. Is it really about Wynona Ryder? They've certainly saved the best for last... (LH)
(Simple Machines, PO Box 10290, Arlington, VA 22210-1290)

V/A - "Killed By Death Vol 5" LP
I like this concept...a bootleg series of great and ordinarily priceless 70s punk 45s, gathered together by different people whenever they have enough great material stored up.... tho it could lead to some pretty confusing volume #s if it caught on. Anyway, the latest edition features great obscure tracks from THE NUBS, DIETER MEIER, THE MAGGOTS, THE COWBOYS, HUBBLE BUBBLE, SHITDOGS, CRACKED ACTOR, STIPHNOYDS, THE KIDS and more. This is raging and fun stuff! (TY)
(Redrum Records, completely phony address)

V/A - "Louisville Sluggers II" EP

Four different bands representing the Louisville area: EVIL TWIN THEORY, I don't know what their story is, but the "fifties sci-fi" music and lyrics doesn't do anything for me; ERCHINT, they offer up "Shattered Skin", a "guncore" band if there is one - #1 band on this comp., and I'd like to hear more from them. DYBBUK, good energy, would be better live, I suspect, and THEW AUDITORY CLANG, they do noise, and are of the NEUROSIS vein lyrically, but less polished. (SB)
(Self Destruct, 1901 Bainbridge Row Dr., Louisville, KY 40207)

V/A - "The Mass Turbulence Compilation" tape
An indie comp featuring 16 bands from the Halifax underground. Half the comp is overproduced heavy metal shit, need we say more. One redeeming track is the catchy macho-hardcore tune "Bootfuck" by THE INTOXICATORS. We'd like to hear more from this band. (P&G)
($5 ppd: Mass Turbulence, PO Box 34029 Scotia Square RPO, Halifax, NS, B3J3S1, CANADA)

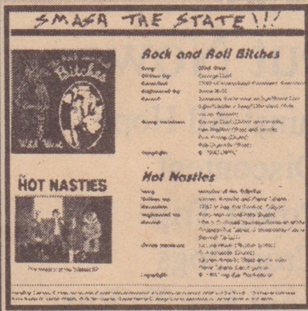
V/A - "Not Just Lip Service" EP

A caring, well put together DIY comp with 6 songs, a bold layout and an even bolder statement about political and social change. Bands that particularly kick here include LITMUS GREEN, VEX and PRIMITIVE TRIBES. Punk rock directed madness. This is a strong release and worth your punk dollars. The message from this comp is to fucking fight back against the oppression right in front of our eyes and also against the oppression within. (AI)
(Mass Media Records, PO Box 2692, Costa Mesa, CA 92626)

RECORD REVIEWS

V/A - "Panx Vol. 11" EP
Damn these people are up to their 11th record of what I think is always some of these most consistent with my taste punk and hardcore. This one features COUCH POTATOES, BLANKS 77, WOUNDED KNEE, EIGHT BALL, L'AMENTO & PUBLIC LOST. (LD)
(Panx, BP 5058, 31033 Toulouse Cedex, FRANCE)

V/A - "Red Zone Disc" CD
Three bands, six songs. This is an unbelievably clean sounding "official bootleg" of a mini-tour which included BLOODTHIRSTY BUTCHERS, COPASS GRINDERZ, and LOUD MACHINE 2000 (now 5000). All the bands sound similar - kind of a Sub Pop-sounding JAWBREAKER, but with a strong atmospheric quality and COFFIN BREAK vocals. (DS)
(Shigeki Nishimura, #303. 6-8-3, Shakujii-Machi, Nerima-ku, Tokyo, 177 JAPAN)



V/A - "Smash The State" EP
A compilation of early Canadian obscurities from ARSON, HOT NASTIES, ROCK-N-ROLL BITCHES and the FITS that comes as a freebie with an excellent, comprehensive Canadian punk discography. All the tracks are classic "Killed By Death" caliber punk that are going to be tough to hear any other way. Great job. (BD)
(No Exit, PO Box 4264, Westmount, PQ, H3Z 3B6, CANADA)

V/A - "Songs That People Stoled From Us" tape
This is a collection of cover songs on the prestigious Wheelchair Full Of Old Men Records and Tapes label. Features the high brow talents of CROTCH DAMAGE, YOUR FOLKS THROWING UP ON MY FOLKS, FOOT LONG CLITORIS, and many, many more. All your favorite classics heartfeltly rendered with love. (DH)
(PO Box 2143, Stow, OH 44224)

V/A - "Stereophonic Disruptus" CD
A sixteen band compilation from fairly unknown, at least to me, Ontario bands. Fairly wide styles from rap, to punk, to artsy crap, grind, pop punk, you name it, it's here. The only thing which I really remember is YET ANOTHER POSSEE who fall in the HOUSE OF PAIN/CYPRUS HILL style. It's okay in parts though, but not amazing. (LD)
(Input Rage records, 331 Dyson Rd., Pickering, Ontario, L1W 2N1, CANADA)

V/A - "Stupido Twins Records" tape
Featuring six of this Finnish label's bands, most of which lean toward the pop side of punk (complete with keyboards and occasional techno overtones). The standouts are Lapland's GREENHOUSE A.C., excellent H.R. (BAD BRAINS) style vocals and catchy, original songs, and HITMEN 3 with short, powerful anthems that rule. (KW)
(Stupido Twins, Box 301, 00121 Helsinki, FINLAND)

V/A - "Tarantistic Seed Plot of a World to come" EP
Comp. of bands loosely associated with the SHRIMPER cassettes/Jupa records crowd. The best moments come from the four noise/pop bands: from the LOU REED-ish JUNKET, to the slightly psychedelic BUGSKULL, the strummy VELVETS-ish HAZEL and finally the real sparse prettiness of REFRIGERATOR. All in all pretty endearing in the unpretentiousness and low-keyness of all involved. (HD)
(Road Cone, PO Box 8732, Portland, OR 97207)

V/A - "TVVA - Less than TV Sampler" CD
Excellent comp - 20 Japanese bands spanning everything from surf to grind. Almost every song is at least good, with a couple of standouts. THE BEYONDS, BLOOD THIRSTY BUTCHERS, SATANIC HELL SLAUGHTER, and JACKIE & THE CEDRICS come to mind, but there's also showings from the likes of COPASS GRINDERZ, GOD'S GUTS, U.G. MAN and VOLUME DEALERS. Worth searching out. (TM)
(Dai 2 Seiwaso 3, 3-39-9 Nishiogikita, Suginami-ku, Tokyo, JAPAN)

V/A - "This Is The ARN" tape
A crunchy, crusty benefit tape for Anti Fascist Action and the ALF. Some of the bands sound kinda tinny but the quality is pretty good overall. With bands like EMBITTERED, DISRUPT, and AGATHOCLES you know you're in for a rough ride. (NN)
(ARN, PO Box 248, Aberdeed, AB9 8JE, Scotland, UK)

V/A - "Tito Nikada Vise!" LP
First full length release from this Yugoslavian (?) label - a comp of all Yugoslavian bands. Best stuff here is from OVERDOSE, who have a heavy 'industrial' sound, and URGH!, who play fast, catchy hardcore. Other bands included are: DEAD IDEAS, DESTILACIJA MOZGA, E.H.E., DAYDREAM, EXTREMISTI, POGIBIJA and BRAINSTORM. This is the same label that put out the BRAINSTORM single, although the material here doesn't measure up as well. (TM)
(No Time to Be Wasted Records, Goce Delceva 11, 11080 Zemun/Beograd, YUGOSLAVIA)

V/A - "Trapped in a Toothed Gear" LP
Excellent comp - great selection of bands, good sound, lyric booklet, everything is here. Serious geographic diversity - Tracks from ABOLITION (Germany), WARTORN (UK), FEAR OF GOD (Switzerland), RUPTURE (Australia), GERONIMO (Denmark), FATHOM THEORY and CAPITALIST CASUALTIES (US), CHAOTIKO TELOS (Greece), and 8 others. 41 songs, 64 minutes - it would be tough to improve on this - Nice job Simon! (TM)
(Two Sheds Records, Schwalbenstrasse 4, 9000 St. Gallen, SWITZERLAND)

V/A - "12 Heads No Brains" CD
A compilation of three Australian bands doing three songs each. The SEAWEED GORILLAS (get the Northwest references? They might have called themselves COFFIN GARDEN) are your basic Aussie grunge. The POPPIN' MOMMAS are a slower heavier group while FRIDGE are the most straight forward, inspired and (joy!) punk band here. (ML)
(AuGoGo, GPO Box 542d, Melbourne 3001, AUSTRALIA)

V/A - "The Violence Inherent In The System" CD
Twenty-two European bands that put the "roll" back into punk rock 'n roll. Except for a few droners most of these rollick along at the toe-tapping pace of 70's punk. Features KLAMYDIA, REAL COOL KILLERS, NOISE ANNOYS and many more chart toppers. (NN)
(NKVD, 5310 Bragg St., San Diego, CA 92122)

V/A - "Welcome to Califucknia" tape
21 bands from So. Cal on Signal Sound Systems Records (a cool sounding collectively run label). I thought, "oh no it's gonna suck". It doesn't. Some bands still have that SoCal sound, JUGHEAD'S REVENGE, but some don't, DEAD LAZLO'S PLACE. Some have good lyrics, RHYTHM COLLISION, and some are silly, GLUE GUN. This is pretty enjoyable. There are still some good (well okay at best) bands from SoCal. (OP)
(Greg, PO Box 1861, Victorville, CA 92393)

ANTiSEEN

EUROPE '93

3.11-ALBORG,DK. 3.12-KOBENHAVN,DK. 3.13-OSLO,N. 3.15-HELSINKI,SF. 3.16-JYVASKYLA,SF. 3.17-TAMPERE,SF. 3.18-STOCKHOLM,S. 3.19-FALUM,S. 3.20-LUND,S. 3.23-KOLN,D. 3.24-HEIDELBERG,D. 3.25-BERLIN,D 3.26-DORTMUND,D. 3.27-BREMEN,D. 3.29-HAMBURG,D. 3.30-FRANKFURT, D. 3.31-MUNCHEN,D. 4.1-STUTTGART,D. 4.2-LA CHAUX DE FONDS,CH. 4.3-CH. 4.4-CH. 4.5-PRAHNA,CS. 4.6-DZIERZONIOW,PL. 4 .7-LODZ,PL. 4.8-AUSCHWITZ,PL. 4.9-BRNO,CS. 4.10-VIENNA,A. 4.11-EBENSEE,A. 4.12-4.16-F. 4.17-KORTRIJK,B. 4.18-BRUSSELS,B 4.20-UTRECHT,NL. 4.21-NL. 4.22-GRONINGEN,NL. 4.23-EINDHOVEN,NL. 4.24-DELFT,NL. 4.25-GOES,NL. 4.26-5.1-GB.

"EAT MORE POSSUM" LP/CD OUT MARCH 1ST ON ZUMA

THE WRONG STUFF

Nomeansno...D.O.A...itch...Show Business Giants

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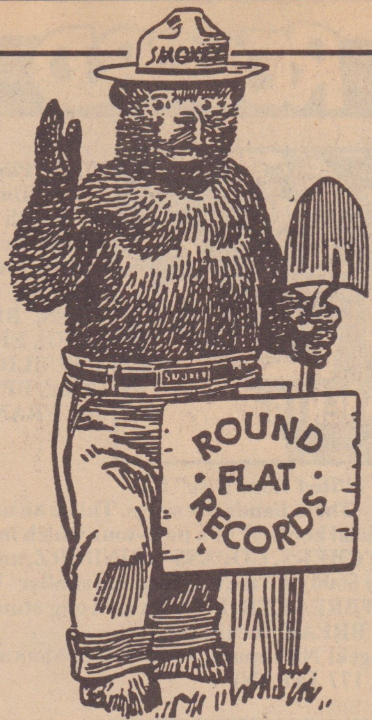

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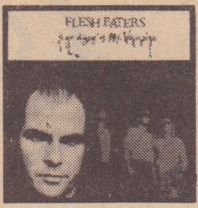

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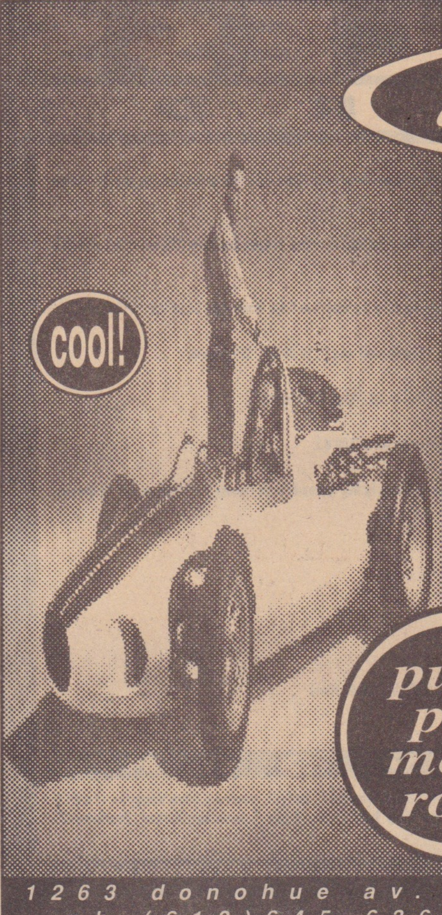

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V/A - "This Ain't the Hot Fudge Show" EP
Cool diverse 7" comp from Toronto. LIQUID JOY has a vocalist reminiscent of Vi of the POISON GIRLS and way better music. MUD has every musical influence on earth packed into a 3 minute track. CHICKEN MILK and HI DUMMY also contribute a tune each. Nice job. (MM)
(Fans of Bad Productions, 2 Bloor St W #100, PO Box 120, Toronto, Ont., M4W 3E2, CANADA) MAX-ROCK+ROLL

IT'S COOL-TRUST ME!

V/A *This Ain't the Hot Fudge Show" 7"*
Another cool project from the rad punker Melanie and the ever-inspirational Toronto punk scene. The Liquid Joy song is cool and sorta reminds me of The Gits. The M0d song was rather weird and sort of dumb, but eclectic enough to interest some folx. Chicken Milk's song is great — APPLE and Gits-influenced solid punk with strong vocals. Can't wait to hear more. Hi Dummy's music is heavy and speedy, but the vocals detract a bit from the power. Lyrically, there's nothing too exciting going on, but this is a fun comp nonetheless. (joel) PROFANE EXISTENCE
Fans of Bad Productions / 2 Bloor St. W. Suite 100 / PO Box 120 Toronto, Ont. / M4W 3EZ / Canada

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*THROW THAT BEAT IN THE GARBAGECAN Large Marge Sent Us CD (Spinart)...Domestic reissue of one of their LP's on September Gurls. Campy German band that's equal parts Modern Lovers, garage, and 60's pop.
*X Aspirations CD (Amphetamine Reptile)...Reissue of '79 Oz p-rock monster, not to be confused with the LA band.

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*DAMBUILDERS "Shrine" +1 7" (Spinart)...Anthemic, catchy pop/rock action with good dynamics, clear vinyl.
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*MEICES "Alex" +1 7" (Empty).... More sped up melodic p-rockage, almost as good as the last one (a little sillier).
*MONSTERLAND "Peanut Butter Karma" +2 7" (Spinart)...Not the NZ band, the Connecticut one. Their 3rd or 4th single (not sure), indie rock a la Superchunk.
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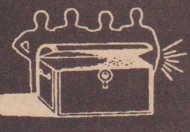

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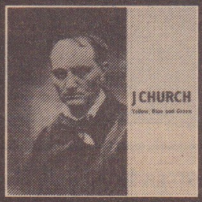

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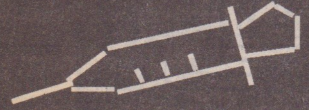

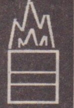

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BOB BLACK "FRIENDLY FIRE"
This infamous marginal-about-town has managed to insult or incite seemingly every lousy little anarchist/libertarian/leftist shuck & jiverster there is because he differentiates between anarchy & anarchism. It might also be because his critiquisms so eloquently serve facefuls of diss. 282 pg **book $6.00**

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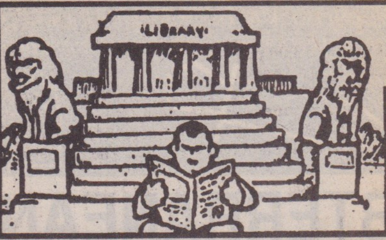
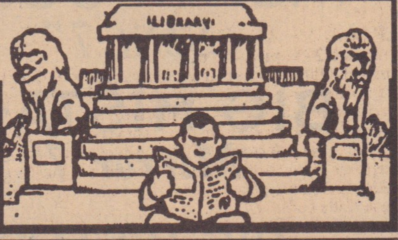


BETWEEN THE LIONS

Reviews by: (MA) Matt Average, (SB) Suzanne Bartchy, (JD) Joe Donohoe, (LH) Lance Hahn, (HH) Harald Hartmann, (TJ) The Judge, (JX) Jux, (TM) Timojhen Mark, (KP) Kirsten Patches, (JP) Jacqueline Prichard, (NR) Natasha Riggins, (EW) Eric Wilson, (MW) Matt Wobensmith



AIM YOUR DICK #1 / $1.00
7 x 8 1/2 - copied - 44 pgs.
I predict that if this zine keeps it up, it will be something to talk about. Alot of effort and energy went into the production; the result of anger and thought out politics. The overall slant is pro-woman, but makes a strong cases for all injustices being connected. Especially insightful are articles on People's Park being a lost cause, and "Rosebud as Martyr" being a load of shit. In other words, not your typical rhetoric, and definitely worth checking out. To spice things up, you'll find tons of quirky and disturbing news articles pasted throughout. Good job. (SB)
Mimi / Norton Hall Rm 114 / 2400 Durant Ave / Berkeley, CA 94720

ALRIGHT! #2 / $1 ppd.
5 1/2 x 8 1/2 - copied - 16 pgs.
You know, there's not a whole lot to this zine, but I think this is one of the few Royal Trux interviews I've ever read. Not super insightful, but interesting. Lots of reviews make up most of the zine. Sorta working towards a Superdope kinda feel. (LH)
PO Box 45154 / Los Angeles, CA 90045-0154

ANARCHY #35 / $2.50 ppd.
8 1/2 x 11 - offset - 84 pgs.
Jesus Christ, when did this get all glossy and start looking like Gnosis? Thank god, now I can finally read this on the bus without the paper getting all out of hand. All the standard stuff here. Okay, sometimes it's pretty wimpy and hippy. But overall, there's a lot of good stuff as far as situationist, ooh, I'm trying to stray away from that word. Whatever. This is pretty cool. (LH)
C.A.L. / PO Box 1446 / Columbia, MO 65205-1446

ANOTHER PAIR OF SHOES #11 / $2.00 ppd.
5 1/2 x 8 1/2 - copied - 40 pgs.
About 5% of the zines we get actually have both consistent viewpoints and substantial articles, like this one. J's anti-organized religion viewpoints are defended intelligently (as opposed to dogmatically) as are, for the most part, the similar views of his contributors. The good stuff consists of articles on Bertrand Russell, a perspective on the Minnesota Atheist Association and a list of entertaining Biblical contradictions. The editors' conviction about his own atheism (which doesn't mean disrespect for others' beliefs) was inspiring. Obligatory zine & record reviews also. (JD)
PO Box 300031 / Minneapolis, MN 55403

ARE YOU A MAN OR A MOUSE #8 / 20 francs
8 1/2 x 14 - copied - 62 pgs.
C'est le premiere zine francais que je lire ce mois, et il est magnifique! Beacoup de photos et *interviews* avec Valse Trieste, Earquake, Where is The Beef, et plus pour vous lire. Achetez ce zine maintenant! (MW)
Bruno Szollosi / 28 Av. F. Mauriac / 93330 Neuilly-SM / France

ARSON #1 / $2.00 ppd
8 1/2 x 11 - copied - 30 pgs.
Smash the government, kill your parents, and burn the schools and churches, and have a laugh at their misery. The basic message from this zine is 'fuck shit up and have a good laugh while doing it.' I can go for that. You may be interested in reading "The Mad Bomber's Corner" and "Fucking With The Church" sections. (MA)
The Estranged Youth Society / 10290 Shekinah Hill / Nevada City, CA 95959

BAD VIBES #1 / $1.50 plus stamp
11 1/2 x 8 1/2 - offset - 20 pgs
A brand new zine from America's midwest, this collector's edition has an in-depth interview with Steve Turner of Mudhoney, plus other tid-bits of interesting stuff. Not completely in the punk/hardcore direction, but totally cool! It will be interesting to see what direction this one grows to. (HH)
PO Box 468 / Mahomet, IL 61853

ATMOSFEAR #8 / $2.00 ppd
8 1/2 x 11 - offset - 26 pgs.
This is the only intelligible zine I've read that covers "political grindcore". Not only do staffers have a sense of humor, they have the presence of mind to interview interesting bands: Plutocracy, Hellnation, Doom, Grief, Crash Mag Records, and Desultory. Also thrown in for good measure: Germany and Australian scene report, and record reviews. I've got to rave about the nice big layouts (you can actually read the print!). (SB)
Denis Cullen / 35093 Maidstone Ct / Newark, CA 94560

BAKER'S DOZEN #5 / $2 ppd.
7 x 8 - copied - 56 pp
This one is really good. There are Rollins and Jesus Lizard interviews, but most of the zine is art, some of which is quite good, plus a couple of really great short stories. The final proof that these guys are good writers is that even the "local scene news" is interesting to read! Overall a good effort, although the sad truth remains that photographs don't copy very well. (EW)
849C Almar Ave #154 / Santa Cruz, CA 95060

BAYOU LA ROSE # 40
11 1/2 x 17 1/2 - newsprint - 23 pgs.
Inspiring and creative anarchist paper. The writing is harsh and to the point, and it's very informative on current political situations. The writers also have a great sense of humor which comes across in the articles "Don't Be a Scab" and "What Is a Boss". There's lots of interesting articles on The Western Shoshone Defense Project and how the North American Free Trade Agreement is breaking unions and contracts, and stuff about rainforest destruction and prison mistreatment, etc! It also has neato graphics. I liked it so much I actually read the whole paper. (KP)
PO Box 5464 / Tacoma, WA 98415-0464

BIG DUCK #4/ 2 stamps
5 1/2 x 8 1/2 - copied - 20 pgs.
Well, the duck turns 4; after a long absence (something like 2 years?) Theo returns! zine in hand. And inside this gem you'll find stories about "myself", hitch hiking, cosmic hessiers, industrial living, trips to NYC, and lots of drawings and cartoons that look like, like...Lookout ads. But I like them anyways. So get yours today. (JX)
PO Box 14841 / Berkeley, CA 94701

BLEMISH #1 / "mucho free"
5 1/2 x 8 1/2 - copied - 56 pgs.
This is where it all started—ugly, handwritten zines, with bands you can't possibly have heard of, stolen artwork and tales of youth and failure. Write to him, you lazy pretentious fucks! *Blemish* is the future, and besides, it's free! (TJ)
Jason / 8024 Dalton / Metairie, LA 70003

BLUE PERSUASION #1 / $2
5 1/2 x 8 1/2 - copied - 44 pgs.
I bet this zine would start a staff war if I showed it to Tim, but I love it so I won't! From the full-color cover, to the N.W.A. review, to inner-city fried chicken to the Archies, this is "punk among punks." Which is to say it has its own rules, slams outsiders and annoys the pretentious. Yeah! (TJ)
Aaron Lee / 603 E. Main #2 / Lexington, KY 40508

BONDS OF FRIENDSHIP # 6 / $2 ppd
8 1/2 x 11 1/2 - newsprint - 18 pgs.
This zine comes out of Belgium. It has decent interviews with Oi Polloi and Nations On Fire. It also has an update on some political activity in Europe, informative articles on Antarctica, and zine and record reviews. (KP)
Joris / Leeuw V. VL. Laan 55 / 2950 Kapellen / Belgium

BREAKDOWN #8 / $2.00 ppd
8 x 5 - offset - 56 pgs - German
This zine best described as totally hardcore. Interviews with the bands Pink Flamingos, and Jonas Jinx, plus the John Brown AKC. Also has plenty of record/zine reviews. (HH)
Koks Vollmer / Franz Mehring Platz 7 / 0-9200 Freiberg / Germany

CARAMBA #1 / $5 ppd. (I'm guessing)
8 x 11 1/2 - printed - 32 pgs - Dutch.
These fuckers! I can't read it and I really want to. This issue covers the Breeders, Pavement, Mudhoney and many more. God, is this really just the first issue? Looks pretty good. (LH)
PO Box 11100 / 5200 EC Den Bosch / The Netherlands

CHEESE #4 / $1 ppd.
5 1/2 x 8 1/2 - copied - 24 pgs.
This zine is dedicated to all things cheesy. As some might expect, punk lounge singer DJ Lebowitz is featured prominently, as are Barbies, horoscopes, poetry and a love affair with an 800 operator. Anyone who likes the New Bomb Turks should subscribe. (TJ)
PO Box 55211 / Portland, OR 97238

COERCION #4 / $1.00 ppd.
8 1/2 x 11 - copied - 38 pgs.
Interviews with The Coles, Greenday, Lootbag, Lost Cause, Dave Smalley of Down By Law and Trigger Happy. Also extensive record and tape reviews (with a lot of death metal). Somebody who looks like Lance Hahn poses on the politically incorrect cover with a girl whose number I would like. (JD)
2418 Dryfe St. / Victoria, BC / V8R 5T2 / Canada

COREGASM #3 / $1.50 ppd.
51/2 x 81/2 - xerox - 22 pgs.
Here is your basic music zine with interviews and reviews. They all have a sXe direction, in the traditional punk form. Do str8edgers beat off? That's what I'd like to know. (NR)
Coregasm / 1136 Lamberton Rd / Trenton, NJ 08611

CRUMPY #2 / 2 29¢ stamps ppd.
5 1/2 x 8 1/2 - copied - 28 pgs.
My first impressions were that this was some sort of Riot Grrrl / Hardline crossbeed zine, but it looks as if the hardline info was for entertainment purposes only. Includes a "where are they now" section pertaining to the whereabouts of the hardline heroes of yesterday - this is a scream! Also, a phone interview with Sean Vegan Reich that is not to be believed. This guy is one hot, sexy, virile hunk of meat. And, there are opinions expressed by female hardliners that should prove to be quite confrontational. Definitely check this one out. (MW)
Sarah / 209 Ridgeway / Little Rock, AR 72205

ELF LUBE #2 / 2 stamps
5 1/2 x 8 1/2 - copied - 46 pgs.
I guess the thing I like best about this zine is it didn't really have contributions. Zines are just better when the person has to think about all that stuff themselves; that way you get to know 'em better. And Rumeli does some pretty good thinking and writing here: A story about having sex and not having sex which was great, stories about trips, shows, bleeding, Dear Heather and an interview with Niel Marcus. Lots of variety in here and it's cool! (JX)
Hampshire College / Box 1231 / PO Box 5001 Amherst, MA 01002-5001

EYEPOKE #5 / $0.50 ppd or trade
8 x 5 3/4 - copied - 24 pp
Most of this seems to have been produced under the influence of drugs, or at least "too much fuckin coffee" as one piece is aptly called. Teenage punx thinking about What It All Means and spilling it out on paper. The worthwhileness quotient is pretty mixed here, but there are some interesting bits, including an anecdote from the recent Secret Service invasion of Little Rock. (EW)
File 13 / PO Box 251304 / Little Rock, AR 72225

FACTSHEET FIVE #46 / $4.00 ppd
8 1/2 x 11 - newsprint - 98 pgs.
Well Factsheet Five is finally back, after being on hiatus since August '91. As always, an excellent source for getting in contact with independent publications. Reviews of publications from practically every sub-community in the world. Everything you could think of is reviewed here, punk zines to sports zines to travel zines and all points in between. (MA)
Seth Friedman / PO Box 170099 / San Francisco, CA 94117-0099

FANCY PANTS #1 / $1 + a stamp
81/2 x 11 - xerox - 24 pgs
Noble first effort here from Bob, future collegiate low-budget chef. All punx are required to take a crash course in language with the "Jeff Bale Glossary" (It won't bite you, honest.). The best thing about this zine is that all ads are on the back! (NR)
Mr. Bob / 14710 Deerwood / Poway, CA 92064

FILTH #6 / $1.00 ppd
16 x 11 1/2 - newsprint- 16 pgs.
Another edition of sleaze from these gossip meisters. This edition concentrates on ridiculing Jello Biafra, which will probably cause him to commit suicide. Also features comics, graphics and a rare photo of "Rocko the Madman". This paper explains the need for recycling. (HH)
1357-A So. Van Ness Ave. / S. F., CA 94110

FINK #1 / $0.50 + postage, or trade
5 x 8 1/2 - copied - 28 pgs.
I love it when women from small towns have lives. This women sounds like she kicks ass. Here she is putting out a zine (says something in itself) with the focus mainly being punk culture and personal experiences/opinions. My favorite is the Guitar Basics, which is aimed towards women, not assuming you already know everything. Also interesting are the D.I.Y. hair dye and make-up recipes. It's really positive, in a nice informative way, and I look forward to future issues. (SB)
Lana / 1004 S. Granada / Wilcox, AZ 85643

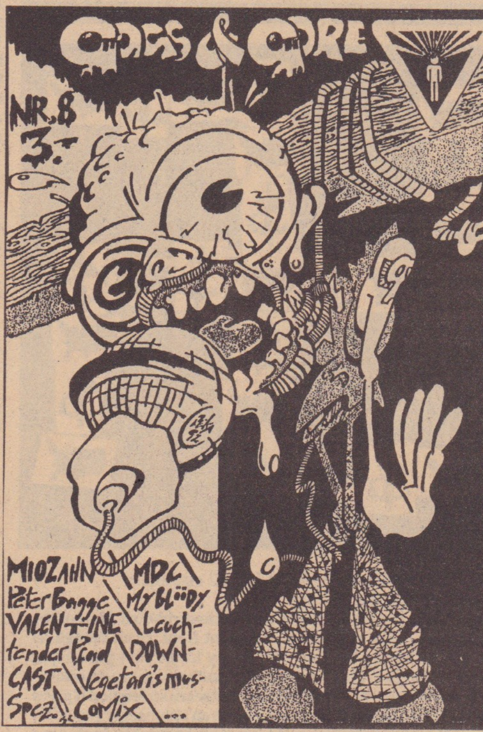
FIZ #4 / $2.50 ppd.
8 1/2 x 11 - offset - 96 pgs.
Wow, this zine-publication thang has come a long way since the first issue. Lots of stuff here some of which is really cool. Most of which is really cool, actually. A bit is too L.A. for me. This issue covers Helmet, Rocket From The Crypt and much, much more. A steal at that price. (LH)
PO Box 67E10 / Los Angeles, CA 90067

FIZGIG #3 / 2 $0.29 stamps or trade
8 1/2 x 11 - copied - 20 pgs.
I don't really know how to react to all the gloom and doom in this zine. On one hand I can relate to feeling constantly frustrated, but geez, "the only time life is good is when you're dead and truly free". Comes off sounding a bit self-pitying to me. Also featured is a poem declaring that "people don't really care, and when you spill your guts to them, they feed off your pain and depression". Reinstated several times is the fact that we have no control over our lives. I would suggest to start with control over your anxiety. Interesting reading tho, perhaps there's an audience out there for morbid wallowing. (SB)
1029-C W. 161 St / Gardena, CA 90247

FLASHBOMB #1 / $2.50 ppd.
8 1/2 x 11 - offset - 28 pgs.
I swear I've reviewed this before. Anyway, pretty straight forward layout and general info wise. But pretty good bands covered with Neurosis, Drive Like Jehu and Helmet. (LH)
#58, 4250-54 Ave./ Red Deer, AB / T4N 6W9 / Canada

FROM THE DIANE FILES #1 / $.10 + postage.
4 1/4 x 4 3/4 - copied - 48 pgs.
A while back Love Bunny Press placed a bogus ad in MRR (or so this zine tells us) which called for correspondence to one death goddess named Diane who was into "vampyres and poetry" and you suckers fell for it hook, line and sinker and sent these guys all your personal darkness. This zine is all of your passioned penman ship intended for the fictional young lady. Fortunately they didn't print any names. The best two letters involve a young woman into swastikas ("though I don't hate Jews"), S&M, Madonna and a straight edger who dreams about breaking people's arms. (JD)
2622 Princeton Rd. / Cleve Hts, OH 44118

FUCKTOOTH #6 / $1 plus 1 29¢ stamp
5 1/2 x 8 1/2 - copied - 24 pgs.
Another great issue here, and this time it's even more focused and thought-out. Hey, if you're looking for a completely unpretentious, independent queer punk zine, then you should check this out. There's stuff on Amendment 2 in Colorado, reproduction, a scene report, and the usual reviews. Angel, the editor, seems to always have a different opinion on things, which makes this truly unique and fun. (MW)
LMD / 1298 SOM Center #130 / Mayfield Hts, OH 44124



GSM #4 / $4.00 ppd
5 1/2 x 8 - copied - 110 pgs.
GSM stands for Gay Skinhead Movement. This gay skinzine has some great stories about skins coming out to their "bros". It's a skinzine complete with comics of big stick toting skins and pictures of skins at the Euro-pride festival. Add to that an interview with "out and proud" gay skins and GSM scene reports. Many skin photos, reviews, newspaper clippings and slogans that make the zine interesting, but could have been condensed to cut the high price a couple of bucks.(JP)
BvR / 1230 Market St #638 / San Francisco, CA 94102

GAGS & GORE #8 / $4.00 ppd
12 x 8 - offset - 64 pgs - German
A more than interesting zine from northern Germany, this issue has interviews with Downcast, MDC, and Jughead's Revenge, tons of record reviews, plus an in-depth article on why people should stop eating meat. (HH)
Stefan Ernsting / Kurze Kamp 8 / 2863 Ritterhunde 2 / Germany

GENETIC DISORDER #8 / $0.75 ppd.
8 1/2 x 11 - newsprint - 24 pgs
This is given away free in the area, which seems evident in its mostly local coverage. This issue also contains interviews with Schlong, Anti-Heroes (unfortunately it's not all that in-depth, and their attitudes aren't challenged at all), an article on dealing with record store employees, a report from the Independent Music Seminar, and record tape/reviews. (TM)
PO Box 151362 / San Diego, CA 92175

GOLGOTHAS #5 / $3.00 ppd
12 x 8 - offset - 40 pgs- Greek
How weird seeing punk in Greek. A most interesting off-beat zine with the coolest pictures. An interview with PJ Harvey, Pavement, and the Dog Faced Hermans; record reviews, plus a Greek language translation of Ben Weasel's "The Business Of Punk". (HH)
Bill Pavlides / 17 Pindou St. / 132 31 Athens / Greece

GUNBOY #1 / $1.25 + 2 stamps
51/2 x 81/2 - xerox - 36 pgs
The main emphasis here is commentary, which includes animal testing, religion and people in general. Interesting pieces here from "The Nightstalker" and Penn Jillette. Let's hope Jeff continues to give us more things to think about. Don't delay on issue #2! (NR)
Acacia Enterprises / PO Box 7771 / Boise, ID 83707

HARMFUL MATTER #2 /Trade or $0.50 or 2 Stamps
5 1/2 x 8 1/2 - copied - 20 pgs.
While brief, this definitely conveys the editor's rage over a number of things. Editorials on work, queers in the military and weight prejudice, record cover reviews, rewrites of the Pledge of Allegiance, a reprint about bisexuality, comics - just about everything. They prefer the trade option, so get to it! (TM)
Jeff / PO Box 3642 / Terre Haute, IN 47803

HOT LUNCH #4 / $.25+2 stamps
5 1/2 x 8 1/2 - copied - 22 pgs.
Mostly a straight forward zine with an interview with Ian of that DC band that makes girls riot...(Nation Of Ulysses), which has a pretty cool layout. Other standouts are paper doll cutouts, top tens and a strange PC page. Can't say much more than fair. (JX)
7010 Via Val Verde / La Jolla, CA 92037

HOUSE OF PAIN #9 / $2.00 ppd
11 1/2 x 8 1/2 - offset - 64 pgs
A well layed-out zine that is totally entertaining. Interviews in this issue are with the Melvins, L7, Spitboy, Cows, Babes In Toyland, and Citizen Fish. Plus has loads of record reviews. And you thought only shitkickers lived in Nashville. Check it out! (HH)
PO Box 120861 / Nashville, TN 37212

THE "I HATE BRENDA" NEWSLETTER #1 / $1.00
8 1/2 X 11 - offset - 8 (short but sweet) pgs.
From the editors of Ben Is Dead, comes their first venture into the "side project / newsletter" format. Come on, I know you all watch 90210 whenever you can. I do. Chris Dodge tapes it. So you'll appreciate some honest journalism into the not-so-secret life of Shannen Doherty, the actress that plays Brenda Walsh. Gossip, gossip and more gossip has been getting this newsletter alot of national attention, see what all the skirmish is over. (SB)
Ben is Dead / PO Box 3166 / Hollywood, CA 90028

IAGAINSTME (sic) #1 / SASE or a stamp
2 x 2 3/4 (tiny) - copied - 32 pgs.
A personal-journal-type-thing that reads quite well, is entertaining, and fits in your wallet next to that old, worn condom (or dental dam) that you stashed there. In other words, if you purchase just *one* 29¢ zine this month, it would be a wise choice to get this. (MW)
Scott Mac Donald / Smith Hall / Box 88 / Lockhaven University / Lock Haven, PA 17745

IF YOU HAVE SCENE WHAT I HAVE ZINE! # 3 /16
8 1/2 x 11 - copied - 17 pgs.
This issue has interviews with the band Black Spring from Michigan and My Name from Seattle. There's also a bunch of show reviews, record and zine reviews, and lots of band updates and info. (KP)
PO Box 12741 / Greenbay, WI 54307

IN MY EYES #1 / $3.00 ppd
8 1/4 x 11 1/4 - copied - 20 pgs.
Good first effort for this straight-edge zine from Norway. Interviews with Life... But How To Live It? and ('autobiographical interview') Onward and an article on love, with a moralistic slant. The potential and desire is there, it should be interesting to see how this grows. (MA)
Arild Dahlen / 2584 Dalholen / Norway

THE INCOGNITO REVIEW #2 / $2 ppd.
8 1/2 x 11 - offset - 28 pgs.
Oh lord, a ska zine! No, I can't say that I was ever really into the whole ska scene, but I've always loved most of the music. Sooo, it is pretty cool to actually read some of this stuff. This issue features Bim Ska La Bim, Special Beat and many other lesser known bands. (LH)
PO Box 1091 / Palatine, IL 60078-1091

FANZINE REVIEWS

INCREDIBLE SHRINKING FANZINE #5 / $4 ppd
8 x 12 - offset - 36 pgs
Slick but homey kind of zine containing short interviews with UK bands as well as Fugazi, reviews, articles and that inexplicable Scottish humor that finds someone named I.M.N. Payne worth writing about. (NR)
The Command Bunker / 28 Howe Park / Edinburgh / EH10 7HF / Scotland, UK

INWO MONTO # 6 / $1 ppd.
5 1/2 x 8 1/2 - copied - 24 pgs.
Jon Rude you are too much, boy! You have me laughing and rolling all over the floor here at the MRR house with this. Taco Bell stories, killing mayor stories, roof stories, and subway and coffee stories. All funny, funny funny...and just a slight amount of talent. Yeah, this one's worth the buck. (JX)
2018 Shattuck Ave. #102 / Berkeley, CA 94704

ITCHY #2 / $1 ppd. or trade
8 1/2 x 11 - copied - 26 pgs.
If punk zines were food, this would be spaghetti. Written by a Canadian punk who thinks the US is lame. Propagandhi interview and comics about drugs n' shit. Looks like the editor wiped his ass on page 2, but relax, it's fake—I smelled it. (TJ)
237 Elm Street / Winnipeg, MB / R3M 3N5 / Canada

LIFE? #1
5 1/2 x 8 1/2 - copied - 30 pgs.
Intense, angry, and emotional writing and graphics! This guy speaks out against social injustice and throws authority right in the fuckin' trash! It has lots of original drawings and thought provoking rants, essays, stories of sabotage, an interview with my band Naked Aggression, great word searches, and lots more! Definitely check this zine out! (KP)
Rafael / 11767 S. Dixie Hwy #114 / Miami, FL 33156

LINTFIT #3 / $1 ppd.
8 1/2 x 11 - copied - 20 pgs.
I like Lintfit zine and I'm trying to figure out why? I guess it's that when i read it, it seems complete. You know, there's thinking stories like the the intro, a piece on Education that tells you alot you probably don't know, comments about R. King, sexual harassment, reviews, the insaneness of booking tours, and some amusing stuff too. Good and varied (and no J-Church interview). Which makes it worth getting.(JX)
PO Box 460346 / SF, CA 94146

LISTEN UP # 1/ $1.00 ppd.
8 1/2 x 11 - copied - 20 pgs.
Heavy-handed and lacking in humor, but a cool zine. Extremely confrontational pieces on straight-edge, animal rights, and police brutality. But the stuff about white racism and black liberation were perhaps the best pieces. No doubt this will piss off lots of white kids, and rightfully so. It's great to hear about racism from someone who it truly affects, rather than the clueless white renditions I always see. Only complaint is that these people need to get their typewriter fixed - it seems to be sticking on the X key. (xxxxxxMxxWxxxx)
Greg SE / PO Box 4122 / Wilmington, NC 28406-1122

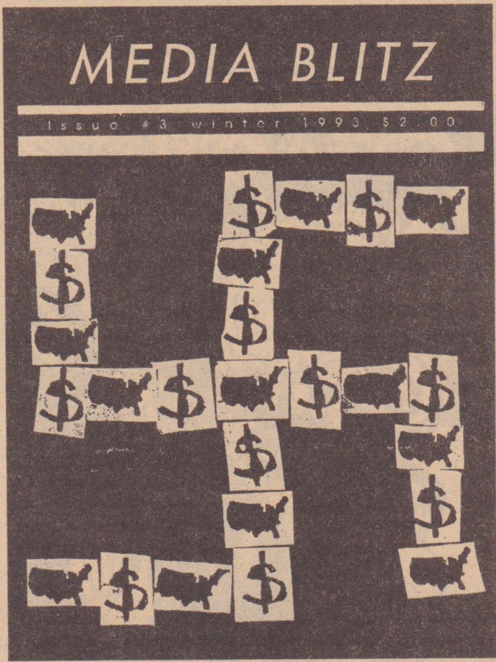
LIVING #5 / $2.00 ppd.
8 1/2 x 11 - copied - 44 pgs.
Standard straight-edge zine, nothing too exciting. Featured bands are Shelter (duh!), Zero Tolerance, Railhed, along with the obligatory animal rights articles and clippings from PETA pamphlets. (MA)
43 Saber Lane / Williamsville, NY 14221

LOGOMOTIVE #3 / $4.95
81/2 x 11 - offset - 44 pgs
"Adults Only" and "A Magazine of Sex and Fun" are what the cover proclaims. Expecting an interesting read, I was left untitillated (so to speak) and bored. The only saving graces were an article for women on how to pass as men and one featuring art by R. Crumb. *Slippery When Wet* will be the new mag name in ish #4...do you mean wet with backwash from *Taste of Latex*? (NR)
PO Box 3101 / Berkeley, CA 94703

LOVE AND RAGE vol. 3 #7 / $13 for sub, probably $1.50 for ppd sample issue
16 x 11 1/2 - offset - 16 pgs English + 4 pgs Spanish
After missing a few months, this "Revolutionary Anarchist Newsmonthly" is back, more impressive than ever. Along with news from around the world, there are some very well thought out political articles (and some maybe not so well thought out). Highlights include two great letters on porn, a gloomy report on the situation in Germany, and thoughts on the educational system. A good anecdote to the trendy cynicism and political apathy so fashionable in the columns of this magazine. Printed by union labor on recycled paper using soy-based inks, of course. (EW)
PO Box 3 / Prince St Station / New York, NY 10012

MEDIA BLITZ #3 / $2.00 ppd.
8 1/2 x 11 - copied - 24 pgs.
Looks like the output of another anarchist whose parents bought him a computer. Tirades against TV that I actually agreed with here and there, interview with pretentious NYC performance artists and a sketchy interpretation of what "capitalism" means in the Information Age which I think comes close. "What I don't like about many zines ... like MRR, is the people can't write good excluding the columnists." this Henry James of the 90's tells us. "The reviews always suck." Oh well, so do yours. (JD)
PO Box 20420 / London Terrace Station / NYC, NY 10011

MELOMANE #2 / $2.85
81/2 x 11 - offset - 52 pgs - French
Bands from Quebec! Bands from the US! The usual reviews and scene reports...plus Greenpeace ad and article on Anima. Punx with heart. (NR)
Melomane / CP 52 009 Quebec, PC / G1L 5A4 / Canada



NO ANSWERS # 10.25 / $1 US, $2 elsewhere
7 x 8 1/2 - copied - 24 pgs.
I like Kent, but I think this is ostentatious rubbish. Half of the total page count is Kent talking about Kent. Even though he admits to having nothing new to say in the first paragraph, there's no relief. This 'bare my soul and revel in my emotions' shit can become so heavy handed and seem so feigned it gives "emo" a bad name. Admitting you're an egomaniac (he does) doesn't make shameless self promotion excusable. Includes a 'embarrassing' photo of Kent (To prove how 'open' he is??), record reviews, and two photos of Rorschach. (TM)
PO Box 680 / Goleta, CA 93116

NOZONE #4 / $5 ppd.
8 x 8 - offset - 48 pgs.
It's a zine that's hard to describe. It tells about Utopia described with art. It's about Dystopia told many ways. It tells of Utopia and the why, where and how to search for it. Nozone shows lots of aspects and does it well. The drawings and art are cool. Sure wish it was cheaper. (JX)
PO Box 1124 Knickerbocker Station / NY, NY 10002

OI BOY! #5 / 50¢ ppd.
5 1/2 x 8 1/2 - copied - 16 pgs.
Lots of rants and lots of quotes and lots of political stuff. Cut and paste graphics. That's about the long and short of it. Interesting, but not groundbreaking. (LH)
PO Box 77281 / San Francisco, CA 94107-7281

OX-FACES THE FACTS #13 / 2.00 ppd
18 x 12 1/2 - newsprint - 36 pgs - German
This zine is for any and everybody who is interested in the German scene, just loads of information, reviews, and gig dates. This issue has a hella good interview with Gary Floyd of Sister Double Happiness, also with No Use For A Name and Sheer Terror. Plus plenty more. Definitively get it! (HH)
Joachim Hiller / Joseph-Boismard-Weg5 / 4300 Essen 14 / Germany

PBS #1 / Free
14 x 4 1/2 - offset - 20 pgs
A zine with a most unique size. Starts with a good article on the merits of doing your own zine, then a long analysis of MTV's, "Rock The Boat," that is insightful. Then stuff on the Vegas scene and some record reviews. (HH)
Andrew Kiraly / PO Box 72671 / Las Vegas, NV 89170

PANSY #5 /$1.50 ppd.
5 1/2 x 8 1/2 - xerox - 36 pp
Not a queerzine, but an eclectic compendium of short stories, show reviews, personal anecdotes, cartoons, philosophy papers, art, photos, poetry, designs for scientifically improved urinals, and so on. All of it is pretty high quality, and I recommend it. (EW)
PO Box 265 / Averill Park / New York, NY 12018

PAPERBACK JUKEBOX / free, I guess...
11 1/2 x 16 - newsprint - 24 pgs.
I don't know if this really counts as a zine. It's basically a step above the SF Weekly. Okay, maybe two or three steps... Only real redeeming factor is the bit on the Gits. Well, there are a few interesting live reviews too... (LH)
1914 NW 24th Place / Portland, OR 97210

PAPIR #'s 1,3,4 / 12F
5 1/2 x 8 1/2 - copied
Papir puts Out a fanzine and a news letter. It's in French so it's hard for me to review these because my French is pretty poor, but I think I got the over all picture. #1 has show dates and a contact list, #'s 2 - 3 have tons of articles about different bands of many styles and show listings. I wish I could describe it more, but I can't. (KP)
Papir / 119 rue de Flandre / 75019 Paris / France

PARALYZED #5 / 25¢ + stamp
5 1/2 x 8 1/2 - copied - 20 pgs.
"paralyzedthejournalofcripplingangst." See *Blemish*. (TJ)
2400 Durant Ave. SB710 / Berkeley, CA 94720

PARIS: MAY 1968 / $4.00 ppd
8 x 5 - offset - 56 pgs
A reprint from Dark Star Rebel Press of a booklet giving an eyewitness account from the streets of the Paris revolution in 1968 when workers and students united to bring down the fourth republic and the Charles de Gaulle government. Definitely good reading if you're active in demonstrations, or riots. (HH)
Dark Star Rebel Press / DS4A, Box 8 / 82 Colston St. Bristol, Avon / UK

PROFANE EXISTENCE # 18 / $2.00 ppd.
11 x 17 - newsprint - color cover - 24 pgs.
It seems like everyone's been slagging this one these days. I've heard everything from "boring" to "close-minded", but it seems a bit unfair. Those of you who are prone to dismissing such things should probably try to put out your own zine before you cut this one down. It takes an unspeakable amount of work, dedication, and thought to do this, and they don't show any signs of giving up in the near future. Aside from that, this issue seems promising. Apart from the interviews, I especially enjoyed the pages by Gary Indiana, as well as the LA and SF scene reports. Keep it up Al and crew! (MW)
PO Box 8722 / Minneapolis, MN 55408

PSYCHO REALITY #1 / $1.00 ppd
5 1/2 x 8 1/2 - offset - 48 pgs.
This is the result of a collaboration between the editors of Stark Reality and Psycho Therapy. Great layouts, cool graphics and writings of whatever may be on their mind at the moment. Personal feel you can really lose yourself in. My favorite parts of the zine was "Milwaukee Summer" and the show recollections (not show reviews, it's completely different). There's even a review of a rave. This zine has soul. (MA)
Zak / 1206 Monroe Ave. / So. Milw., WI 53172

QUAKER ZINE #4 / $0.50 ppd.
8 x 5 3/4 - copied - 32 pp
DIY scene report from Lehigh Valley, PA. Includes detailed account of cool hangouts/businesses of the LV, show reviews, scene news. Also record reviews, columns, interesting alternatives to moshing (tap dancing, square dancing, etc.) Lots of sarcasm directed at conformists within the scene. (EW)
105 Hickory Dr / Quakerstown, PA 18951

RAPID FIRE MAGAZINE #9 / $1.25
11 1/2 - 8 1/2- offset - 40 pgs
While reading this zine I realized what a cool scene must exist in Burlington, Vermont if RFM is indicative of it. This issue has a report on the Vermonstress Festival, "4 shows in 2 days with 17 bands", interviews with Uproot, and 242 Main Scene, plus record and zine reviews. Also much more! (HH)
Rd #2 Box 3370 / Bristol, VT 05443

REBEL SOUND Vol. 1 #6, Vol. 2 #1.1 / $1.00 w/out 7", $2.00 w/ 7"
8 1/2 x 11 - newsprint - 54 pgs. between the two parts
When flipping through this you get the feel that whoever's putting it together keeps up on their shit, maybe a big scenester, in a good way. Besides two jam-packed zines, there's a Youth Gone Mad/Sound Bite House 7". Interviews with Lisa Suckdog (take note Mr. Probe), The Dwarves, Bad Religion, King Missile and Firehose. Also record reviews, and lots of "band pages". These people sound busy, putting on shows, working on a label and putting out a zine... (SB)
PO Box 183 / Dalton, MA 01227

REVENGE #3 / $2.00 ppd.
5 1/2 x 8 1/2 - copied - 40 pgs
A very militant zine, unfortunately this is also the last issue. Interesting articles on 'New Age Travelers' (Crusties) and their questionable political behavior, interviews included the Mighty Mighty Bosstones (short and without focus), Internal Conflict zine from South Africa (good), a closeted lesbian, and a bunch of articles, record reviews, etc. Lots to read here. (TM)
PO Box 253 / Oakengates Telford / Shropshire TF2 6UH / England

RIOT SQUIRRL #Lay off my Nuts /1 stamp
4 x 5 - copied - 12 pgs.
Not only for boys, but girls who dress like boys. Now you too can have a voice on the riot circuit. Check out this hilarious tongue in cheek tribute to that latest fad sweeping all of punkdom: Riot Grrl. From the creators of Jon Rude, there's this little tiny zine...get it for non-PC fun. (JX)
2018 Shattuck Ave. #3 / Berkeley, CA 94704

ROCKTOBER #2 / $ 1 ppd.
8 1/2 x 11 - copied - 16 pgs.
Rocktober's a zine about music. Surprised? It has some interesting, non-typical interviews and articles with Strutter, a KISS tribute band, Roy Acuff, Hasil Adkins, The Dells, Negativland and Herb Albert. Normally I'm not to into interviews, but the variety here makes it quite good. (JX)
1423 E 53rd St. #2 / Chicago, IL 60615

SAINT OLGA #1 / 2 stamps
5 1/2 x 8 - copied - 18 pgs.
Quiz for punkness, recipe for fire grenades, various rants, my favorite being a story conjured over a sexy youngster and Vermins reflections toward woman/girl relationships. The story gave me a slicky, her musings made me fall in love. She dots her "i"'s with a circle, and her layout is sometimes difficult, but it's swell and you should sent for in multiple copies. (JP)
Vermin / 3028 Quimby St / San Diego, CA 92106

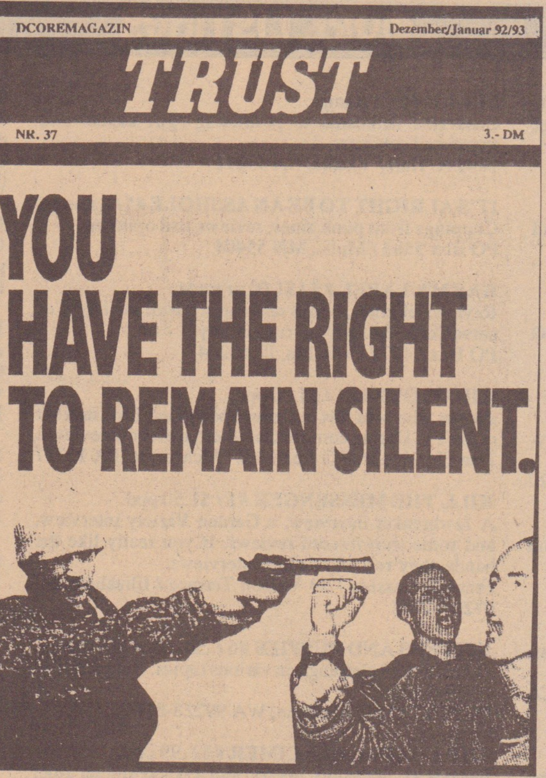
SECOND SKIN #4 / $2 ppd
81/2 x 11 - xerox - 30 pgs
Editrix Alyssa went to the UK recently, and provides us with extensive interviews with bands over there as well as reviews of shows and records. A one-person effort, this zine is warmly written and fun to read. (NR)
Alyssa Isenstein / One Mead Way / Bronxville, NY 10708

SLUG AND LETTUCE #28 / free for SASE, "donations requested"
16 x 11 1/2 - offset - 8 pp
A resourcey kinda zine for the anarcho flavor of punk. Lots of ads, classifieds, good zine/record reviews, a couple columns, and not much else. This time "not much else" is a look back at Fetus, a major NY squat that burned down recently. Even tinier print than MRR! (EW)
PO Box 2067 / Peter Stuyvesant Station / New York, NY 10009

SLUG VOMIT #2 / $1 ppd. or trade
5 1/2 x 8 1/2 - copied - 36 pgs.
A punk zine! What a surprise! GG Allin, Dee Dee Ramone interviews, pro-skate politics and a defaced photo of Nancy (as in Sid and). Like Clinton, it's very middle-of-the-road. Unlike Clinton, it's authentic. (TJ)
Eric Keller / 1617 Coronation Ct. / Green Bay, WI 54313

STEADFAST #1 / $1.50 ppd.
8 1/2 x 11 - copied - 38 pgs.
Hell yeah! Totally great straight-edge zine that's smart ass, in your face, angry as fuck and shows no favors, the way all zines should be. This issue features an article on whether or not hardcore and religion can co-exist, raising a lot of good points, followed by an interview with Exendra Das and Bhakta Vic (some of the editors comments had me rolling!). Also inside you'll find reviews with Kent McClard, Unbroken, Strife, Encounter, graffiti, and opinions. I'm looking forward to seeing more. (MA)
342 Forest Dr. / Neptune, NJ 07753

SNACK ATTACK #2 / $1 ppd.
6 x 8 1/4 - copied - 44 pgs. - French
As far as I can tell, this is kinda like *Sour Mash* or *Kitten Kore*, only bigger and *en français*. Which is to say great, if you speak the language. Articles on sexism, breast cancer, East Bay bands, queer zines, McDonald's and what's wrong with Christmas. (TJ)
Corinne Gallou / 7 rue de la Chesnaie / 35590 La Chapelle / Thouarault, France



THE STORY OF MY SCAB #1 / 29¢ stamp or trade
5 1/2 x 8 1/2 - xerox - 20 pgs
This zine proves that some people have interesting things to talk about while others do not. A friendly suggestion...more drawing and collage, less verbiage. (NR)
William McCurtin / Student Mailroom, Antioch College / Yellow Springs, OH 45387

SUSPECT DEVICE #17 / $3 ppd.
5 1/2 x 8 1/2 - copied - 40 pgs.
This zine is loaded with interviews: Such as Nux Vomica, Comb, Cambridge, CDS, Reverse, a record collector, Gan, Erase Today, Subversives and lots of reviews. The interviews are short and well done, so if this is your cup of tea...(JX)
26 Union Lane / Chesterton Cambridge / CB4 1QB / England

10 THINGS (BABY) JESUS WANTS YOU TO KNOW #3 / $1.00 and 2 stamps
8 x 10 1/2 - offset - 22 pgs.
Band interviews with Seaweed, Down By Law, Sick & Wrong, the list goes on and on. Lots of reviews and a couple of commentaries. Slick layout. (JP)
1407 / NE 45th St #17 / Seattle, WA 98105

TROUBLE IN RIVER CITY #3 / $2.00 ppd.
8 1/2 x 11 - copied - 36 pgs.
Their cover is the funniest bust on Profane Existence yet. Would be worth checking out for that alone, but there's even more! Good interviews (Chumbawamba, Jawbreaker and False Sacrament / Schlong), a excellent piece about the Mohawk Nation resistance, a feature article on Bugs...everything you need to know is right here. (TM)
PO Box 5202 / St. Louis, MO 63139

TRUST #37 / $5.00 ppd
8 x 12 - offset - 68 pgs. - German
Fuck, if only I could read German. There's quite to read here. Articles, news, reviews, show dates, Neurosis, Jawbreaker, Steel Pole Bathtub, Bob Mould, and more. Great source for finding out about what is happening in Germany. Highly recommended. (MA)
Salzmannstr. 53 / 8900 Augsburg / Germany

TWILIGHT OF THE IDOLS #7 / $3.00 ppd.
8 1/2 x 11 - offset - 44 pgs.
Despite the boring looking format (sorry but it is) T.O.T.I. is consistently interesting and relentlessly engages in the sort of upbeat nihilism that gives me a smile. This issue focuses on the military and features an extensive interview with a Gulf War (ooops I mean *Police Action* not *War*) veteran on his experiences crossing the Kuwaiti desert, an interesting perspective on the Rodney King Riots here in SF, pointing out some of the hypocrisy of the media and authorities who referred to the rioters as "just a bunch of thugs" rather than, possibly, people who feel as if their views are "deligitimized" by the powers that be when weighed against the official experts. Blair Wilson illustrations round this out.(JD)
John Marmysz / 3739 Balboa St. #142 / S.F., CA 94121

UNDER SIEGE #2 / $2.00 ppd.
8 1/2 x 11 - copied - 38 pgs.
Yeeeehhhaaaaawwwwww!!!! This here's a zine for all of them bald rednecks who like their music fast! In other words, a skinhead zine. It's too easy to bag on zines like this, and besides you know what to expect from most skinhead zines anyway, and this one will live up to your expectations. Patriotic bullshit, homophobia, sexism and other assorted bits of garbage. The editor says "No *extreme* white power bands will be featured",
then he goes on to say "On the other hand, Under Siege recognizes that a skinhead is a skinhead first, and therefore a brother..." Whatever. (MA)
PO Box 40577 / Indianapolis, IN 46240

UNIT 33 #4 / 2 stamps
5 1/2 x 8 1/2 - copied - 40 pgs.
Well, this time around the "Unit" gives you a couple interviews with Let's go Bowling and Spill Blanket; which were OK. A Story about Roadies from hell and some neat rantings from prison.(JX)
8360 E Marlena Cir. N. / Tucson, AZ 85715

WHAT WAVE #21
8 1/2 x 11 1/2 - 86 pgs.
This zine comes out of Ontario, Canada. It has tons of zine, record, and CD reviews and lots of articles on bands such as Screeching Weasel, The Flesh Tones and The Cryptics to name a few, but the writing is rather boring and makes everything seem too hunky dory. The couple that does the zine seems rather nice and the cover has neat garage style art, but I almost fell asleep while reading this issue. (KP)
17 Erie Ave. / London, Ont / N6j 1 H9 / Canada

WHAT'S BETTER THAN SPEED #2 / 75¢ ppd.
4 x 6 1/2 - copied - 28 pgs.
Darn cute little zine here, small enough to fit in your purse, even. Very entertaining stories about real life events. Plenty of good advice and reader-friendly layout make this a must for this month's zine shopping. (MW)
Shakefork Records / PO Box 9711 / Downers Grove, IL 60515

FANZINE REVIEWS

WOODBOX #2 / 2 stamps
5 1/2 x 8 1/2 - copied - 24 pgs.
Good zine with main focus being on str8-edge and veganism mixed with right amounts of anger and humor to keep the subjects fresh n' interesting. Interviews with Jawbreaker, Uncle Fester & Steve Hendricks, but the best thing is the 'new rules of straight-edge conduct'. Read, learn and live it. (MA)
John-John / 1507 Benton / Poplar Bluff, MO 63901

WYRD ZAR JOOSE #4 / $1.00 ppd.
5 1/2 x 8 1/2 - copied - 32 pgs.
It's *tres* high school, but still manages to put across some original material. Lots of ramblings and such about life and punk in general. They spell the word fuck like "fuk". Oh yeah, and they're from Guerneville. (MW)
PO Box 1591 / Guerneville, CA 95446

MORE LISTINGS

A HOAL TON #? / .75 cents ppd
Little Rock scene report, photos, poems and clippings concerning Native Americans.
10 Wingfield Circle / Little Rock, AR 72205

ANTI-COPYRIGHT #? / $1.50 ppd
Political clip-art taken from various zines, books and flyers.
PO Box 666 / Oxford, OH 45056

BLACK INK WHITE PAPER #9 1/2 / 2 stamps
Lousy layout and poor copy quality along with GG Allin. Somehow this goes hand in hand. Funny.
619 Elmwood Ave. Apt. 2 / Buffalo, NY 14222

BOK CHOY #1 / stamp
One page zine with writings about anything and everything under the sun.
Brad Goodwin / 1105 Floyd Ave / Richmond, VA 23220

BUZZ KILL #8 / S.A.S.E.
Tons of reviews of all sorts, Devil Dogs interview, and other things.
PO Box 43950 / Phoenix, AZ 85080

CHIPSTAR #2 / 2 stamps
Japanese cartoon report, scene report, comics, and assorted artwork.
Reuben Chipstar / 4857 Saratoga Ave. / San Diego, CA 92107

CURRENT BULLSHIT #3 / S.A.S.E.
Thoughts on living in Europe, facts on gelatin, traveling and much more from the mind of Mike Bullshit.
89-58 215th Place / Queens Village, NY 11427

DRIVE-THRU LOBOTOMY #2 / $2.50 ppd.
Accused and Naked Aggression interviews with the usual questions and answers.
Keith Rosson / PO Box 154 / Newport, OR 97365

EVIL #2 / S.A.S.E.
If you're a true-crime fanatic you may be interested in this. News and reviews and a couple of opinions. Interesting.
PO Box 476641 / Chicago, IL 60647

FEED YOUR HEAD #1 / 3 stamps
Rehash of the degeneration of the "underground". One good story about being busted in New York.
Luna / 932 Hoe Ave #1c / Bronx, NY 10459

FUCK YOU #3 / 1 stamp
Thoughts on straight-edge and women in hardcore. You may not agree with what the editor says, but you should check this out nonetheless.
PO Box 175 / Colmar, PA 18915

GUMBALLS #4 / 1 stamp
Comic, poetry, reviews and interview with Al Baroni of Disposable None.
1186 A Granada St. / Clearwater, FL 34615

HEY SHAKEY JAKE! ARE YOU OUT OF YOUR FUCKIN' CRAZY!? #1 / $1 ppd.
4 1/2 x 5 1/2 - copied - 48 pgs.
Cool punk Far Side-y comics. Good.
Rocco / 2427 So. 58th Ct / Cicero, IL 60650

HOLLOW INSIDE #7 / 2 IRC's
Clippings of and about the Sex Pistols, and nothing else.
Hanns Stresius / Forbachstasse 11 / 4100 Duisburg 14 / Germany

I RULE #1 / 2 stamps
Cool zine dedicated to promoting 'girl bands' and associated subjects.
1848 N. Hall / Visalia, CA 93291

IT'S ALRIGHT TO BE AN ASSHOLE #5 / 2 stamps
Clippings from punk zines, reviews and opinions.
PO Box 3383 / Mpls., MN 55404

KARMA LAPEL #3 / $1.00 or trade
Reviews of zines, books and comics with the intent of networking through the community.
PO Box 5467 / Evanston, IL 60204

KID GLOVES #1 / $1.00 ppd.
Person who puts this out must spend their time in front of the TV. During commercials there are record reviews.
Dan Eldridge Jr / PO Box 1362 / McMurray, PA 15317

KILL THE MESSENGER #1 / $1.50 ppd.
A Jawbreaker interview, a Garden Variety interview, and some show/record reviews. If you really like the bands, they're fairly decent interviews.
Frank J. Cassidy / 23 Wilson Terrace / Elizabeth, NJ 07208-1712

KITTENS AND PUPPIES #6 / .50 cents and stamps
Opinions and clippings on various topics, from AIDS to skateboarding.
PO Box 28384 / Spokane, WA 99228-8384

THE LONELY DULCIMER #4 / .99 ppd.
Interviews, clippings, poetry, and a pinup among other things.
Brent McNeeley / RR #3 Box 161 / Princeton, IN 47670

MASS REVOLT #3 / S.A.S.E.
Opinions, reviews and an interview with Disrupt.
48 Brighton Ave. Apt. 6 / Allston, MA 02134

MISERY AND VOMIT #1 / $3.00 ppd
Comic book with stories of love lost. Good artwork.
Chantelle La Poubelle / Box 42032 / Montreal, Quebec H2W 2T3 / Canada

OPTOPHOBIA #4 / .50 cents
Ever wanted to read someone's diary? Here's your chance.
1350 E. New York Ave. / DeLand, FL 32724

PLASTIC CONSPIRACY #1 / 2 stamps
Opinions, really bad poetry, and reprints of lyrics from various bands.
Matt Berylant / 7 Lycoming Ln. / E. Brunswick, NJ 08816

POOL DUST #17 / $1.00 ppd
Skate zine with a tour diary, reviews, stories and other things of interest.
5035 11th Ave. NE / Seattle, WA 98105

PUNK LIFE #4 / $1.00 and 2 stamps
A zine dedicated to... burritos. No kidding!
850 N. Edison St. / Arlington, VA 22205

THE RECONNOITER #4 / $1.00 ppd.
Tons and tons of reviews. This reminds me a little of Factsheet Five.
1776 Kokomo Dr. / Hubbard, OH 44425

RIOT BOY #2 / .25 cents and a stamp
Clippings and letters, nothing more.
PO Box 9382 / Reno, NV 89507

RADIO RIOT #18 / stamp
When it comes to one page zines, this is the best. Hands down.
c/o WRSU / 126 College Ave. / New Brunswick, NJ 08903

RUINS CAFE #1 / $1.00 ppd.
Classifieds, reviews and clippings from a couple of publications.
PO Box 3162 / Montebello, CA 90640

RUNT #13 / 2 stamps
A recipe from Mark Robinson (Unrest), interview with Crayon, clothes for the indie-rock paper doll and reviews.
PO Box 261 / Merion, PA 19066

SKUNKS FLY BY NIGHT #? / 1 stamp
Hey, it has a guide of places to piss in New Haven, how can you go wrong?
62 Brownwell St. / New Haven, CT 06511

SLUG VOMIT #1 / $1.00 ppd.
Interview with GG "Rocket Scientist" Allin!
Eric Keller / 1617 Coronation Ct. / Green Bay, WI 54313

SPAZOLEUM #1 / 1 stamp or zine trade
Thoughts, reviews, stories and 'juicy bits' stolen from actual diaries!
Tim Tracy / 1705 Scenic Ln. / Healdsburg, CA 95448

SPUN #1 / .50 cents and a stamp
Hair care tips, comics, opinions and a couple of show reviews.
Erdman / 1600 Campus Rd Box F44 / Los Angeles, CA 90041

SUBNORMAL #5 / $1.00 ppd.
Political opinions, bad poetry, Gothic rock, reviews and an interview with Sonic Youth. Scary....
PO Box 602 / Normal, IL 61761

TASTY TREAT #0 / stamp
Handwritten, sloppy layouts, and clippings.
4702 Hayvenhurst Ave. / Encino, CA 91436

THE TEN PERCENT SOLUTION #1 / $1.00 ppd.
Dedicated to focusing on issues, personalities and happenings in the gay/lesbian scene.
PO Box 1334 / Milwaukee, WI 53201

UNBENT #2 / $1.00 ppd
Reviews, opinions and a couple of interviews (Francis Onion and Juliana Hatfield)
John / 1541 Freeport Rd / Natrona Hts., PA 15065

VAR TUFA #? / 3 stamps
Chaotic layout that gives me a headache looking at it. If you want to take a stab at it, write to...
PO Box 1344 / Claremont, CA 91711

WORDS AND LETTERS #0 / 2 IRC's
Clippings from the "Love and Rockets" comics, and heapin' helpin' of record reviews.
PO Box 90 / 8500 Kortrijk / Belgium

YAHTZEEN #1 / $1.50 ppd.
Check this out for the complete and thorough Dischord discography. Interesting.
PO Box 9732 / Fargo, ND 58106-9732

"Take a look-see, Hoss."

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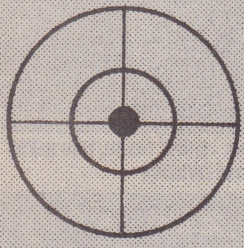

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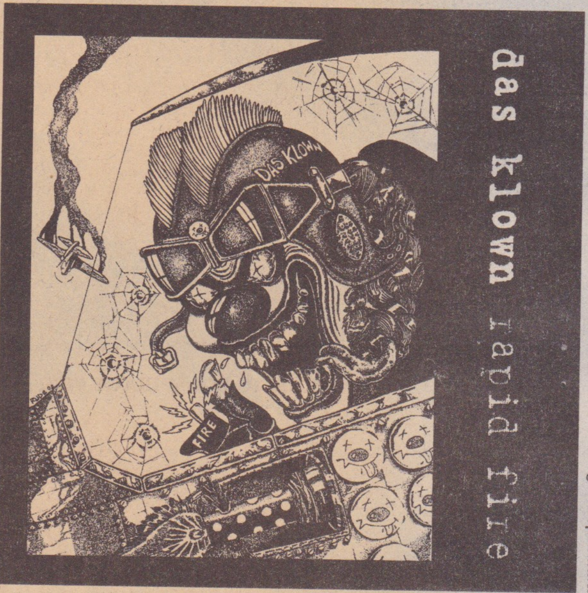

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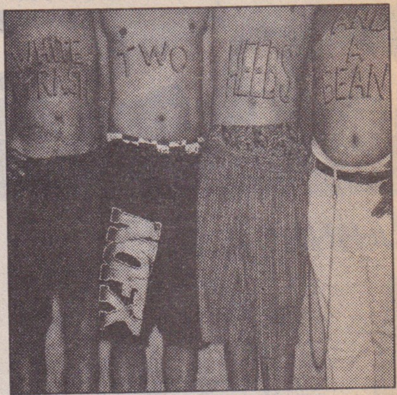

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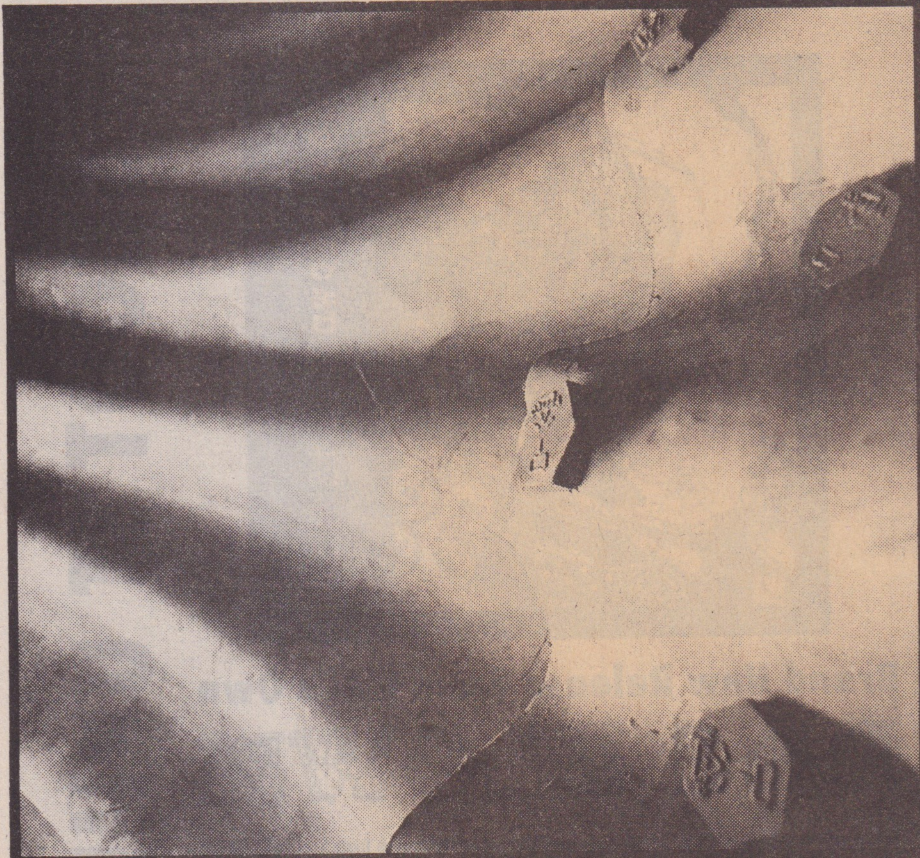

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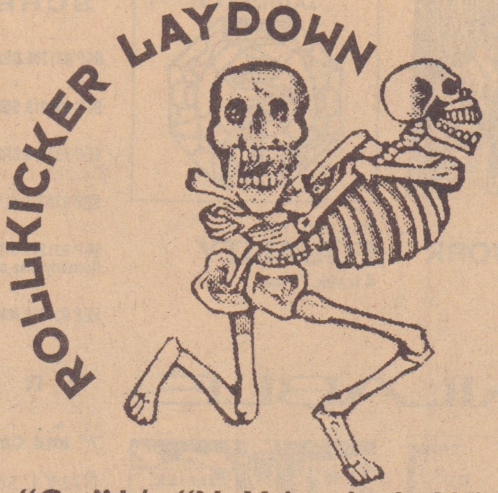

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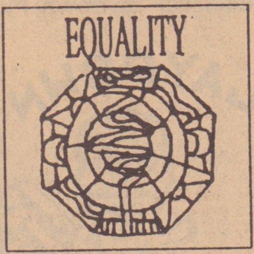

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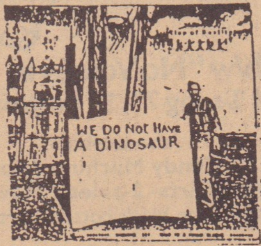

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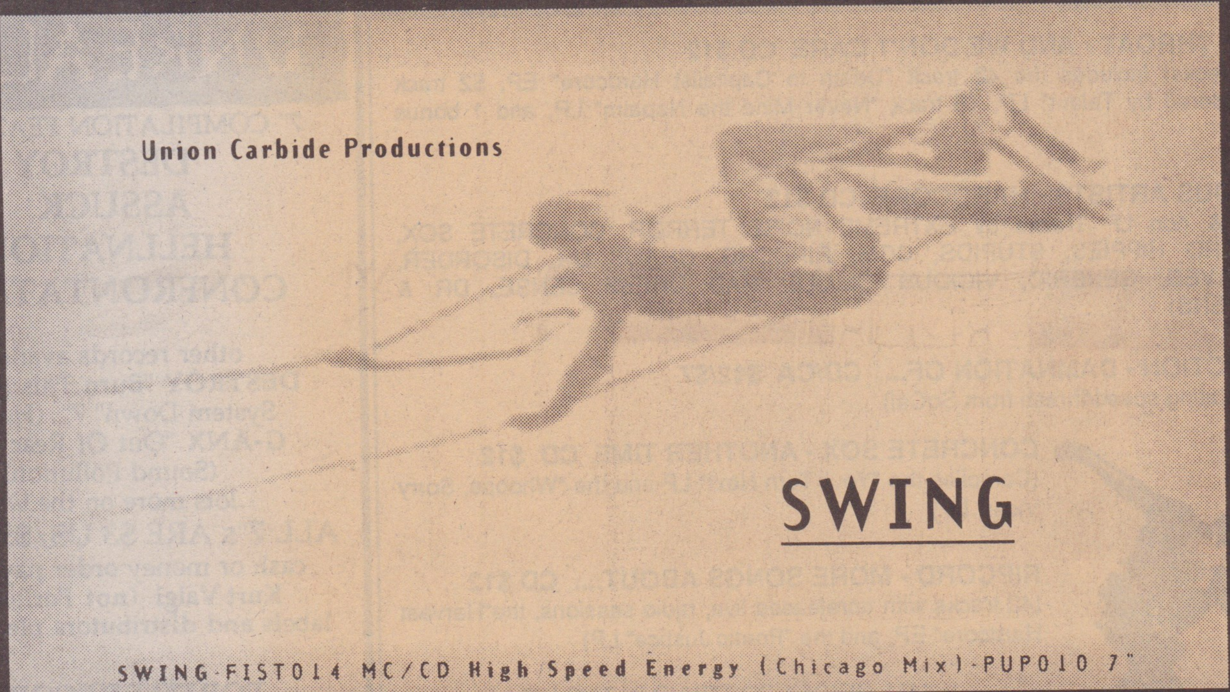

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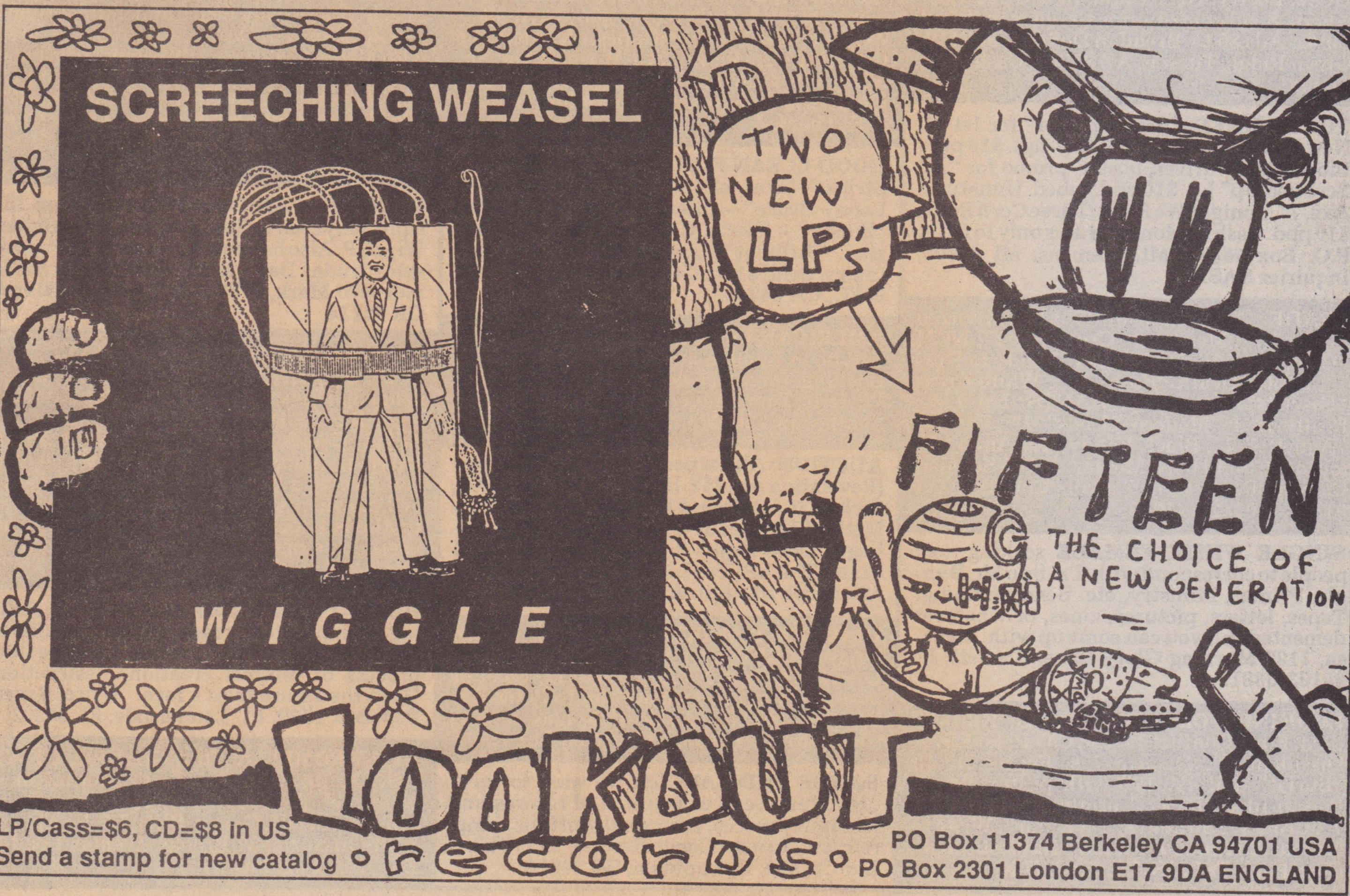

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CHEAP RECORDS. NEW NON-PROFIT mailorder with only a 25% markup. I have records by these labels: Very Small, THD, Nawpost, Vandal Children, Assorted Porkchops and others. Please send a stamp for full catalog. One Way Mailorder, 8303 Sycamore Place, New Orleans, LA 70118. Bands and labels please write for details or send promo.

CENSORSHIP, I am a student who has chosen the dissertation subject 'Censorship in contemporary music.' I need as much information as possible on articles, personal experience etc., that people might have on censorship however relevant. There is only one problem I have very limited money and can't afford to pay for information. So in advance, thanks to anybody who contributes. Craig Enderby, 37 Overton Ave., Willerby, Kingston-Upon-Hull, Humberside, HU10, 6AR, England.

FUCKING PUNK/ GRIND/ CRUST mayhem offered on a 7" ep record entitled Satan's Bake Sale - "Taste It!" for a cool $4.00, or $6.00 overseas. Wholesale available! Red Stream, c/o Maxout, PO Box 342, Camp Hill, PA 17001-0342, USA

CATALYST 'zine #1: Articles, Photos, Reviews, Poetry, etc. $1 ppd. in U.S., $2 elsewhere. Send contributions/review material for #2. Ads $5 to: Brendan DeSmet, 3064 W. Green Ridge, Tucson, AZ 85741. Cash only, Thanx!

THE DAMNED, "promo poster" for 1st 7", New Rose/Help. (original line-up). $10 ppd. tubed. Skrewdriver, poster. promo for "All Screwed Up" Lp. $10 ppd. tubed. Unnatural Axe, 7", Tonight We Fight/Three Cord Rock. $10 ppd. Cash or Money Orders only to D.G., P.O. Box 46881, Mt. Clemens, MI 48406. Inquiries SASE.

TRADE: Crippled Youth 7"; Die Kreuzen "Cows" 7"; Meatmen "Crippled" 7"; NCM "Complain" 7"; No Thanks "Ready to Die" 7"; Septic Death "Boss" 10", White Cross "Fascists" 7"; more... WANTS: Ice 9 &'; Really Red "Modern Needs" 7"; Victims "Annette" 7"; Black Randy "Idi Amin" 7" (orange); Send lists: Mickey, 18145 Soledad Canyon Road #55, Canyon Country, CA 91351. (805) 250-1219.

SINGLE WHITE FEMALE seeking cool people to correspond with. I'm into Mr. Bungle, Primus, Ministry, etc. Send anything! Tapes, letters, pictures, zines, or whatever demented shit you can come up with. Melissa, 1197 Morning Glory Lane, Bartlett, IL 60103-5881.

LOOKING FOR: S.O.B. FLEXI, Kuro 8" flexi, Final Conflict 1st EP, C.O.P. 1st EP, C. Dissident 7", Disarm 7"s, Septic Death "Burial" and 1st 12" with poster sleeve, Poison Idea "Pick..." original, Asocial 1st 7", Crow 7", Swankys "Five Star". Write to Marcus, 29 Abingdon Road, Middlesbrough, Cleveland, TSI 3JS, England, U.K.

LABELS BEWARE: Bruce Mabbott of Boston is writing bad checks for mail order items! Don't get burned!

MRR IS PROVIDING a forum for lots of sex-related topics these days, but where are all the punk rock virgins? Ain't nuthin' wrong with abstinence-it's as legitimate a lifestyle as any other. I'd love to hear from you if you are celibate by choice or otherwise. Mr. B. Bienwied, P.O. Box 19503, Baltimore, MD 21206.

CATALYST 'zine #1: Essays, Articles, Photos, Reviews, Poetry, Art and more! $1 ppd. in U.S., $2 elsewhere. Send contributions/ review material, and ads NOW for #2 out Feb. '93. 3.75" x 5" space for $5. Articles, Ads, etc. to: Brendan DeSmet, 3064 W. Green Ridge, Tucson, AZ 85741. Well hidden cash only!

ANOK & PEACE punx. If you ordered shit and haven't gotten it yet please remain calm & patient because things are really fucked & backed up but will soon be resolved OK? Thank you all very much?

FUCK RARE RECORDS, fuck how-to guitar playing books, fuck sexually repressed dorks, fuck over-priced bootlegs, fuck major label wannabes, fuck straight edge, fuck people that hate punx, & fuck the entire state of Ohio! Social Insecurity 7" = $3 from Anok & Peace, 3332 Peachtree, Lima, OH 45805, U$A.

ATTENTION ALL BANDS! Wanna be on the radio? East Coast alternative radio show wants to play your music. Any style ok - weirder the better. Send tapes, records, CD's to WUMA/A. Perry, 719 Washington St., Suite 169, Newtonville, MA 02160. Please include name/address/phone # for books in N.E. Thanks!

GOOD CLEAN FUN - "The Elvis of Comic Strips." "Sort of like Walt Disney meets Lenny Bruce" - International mega-zines. "Funny" - Yvette Cadeaux, Pulse! Magazine. "Brilliant" - Ace Backwards, Twisted Image. Send $1 to: Gene Mahoney, Box 843, RWC, CA 94064.

AMERICAN IN EUROPE. 25 year old male will be in London and Paris in late March. Looking for place to stay for one night. Write to Tom Paukert, 1900 Third Avenue South, Apt #26, Minneapolis, MN 55404.

AUCTION: All 1st press originals. Warzone (Revelation #1), NY Hardcore '87 (Rev. #2), Sick of it All (Rev. #3, red), DYS - Modern Method LP, Kraut - Adjustment LP (Cabbage), Dead Boys - 2nd LP, Rezillos - Cant Stand The LP, Yes LA - Various LP. Chris, 528 E. 5th St., Apt. A, NY, NY 10009.

DISRUPT T-SHIRTS ON SALE. Smash Divisions EP design. White on black. 50/50, L + XL. $8 ppd USA, $10 world. Cash or postal money orders made out to Peter Kamarinos. No checks. More designs coming soon. Disrupt, PO Box 2175, Lynn, MA 01903.

BANDS AND LABELS: We want to carry your stuff. Send us your list of records and wholesale prices. Also send stuff for comp. releases. Trouser Cough Records, 2117 Sherri Lin Ct. Apt. E, Appleton, WI 54914.

"NOOIT MEER MAILORDER" punk/HC new and 2nd hand records, zines, cd's etc. Ask for free mailorder list. Have also records to trade, send want/trade list. Also needed places to stay in San Francisco, California, LA etc. When I want to go to the US for 3 weeks probably at the beginning of April '93. Marcel Schilpzand Kleiburg 925 1104 EA Amsterdam (Holland) P.S. John Crane where are you!!

LONELY 15 YEAR OLD boy looking for pen pals. I am into reading, riding my bike, animal liberation, guitar, music (Rites of Spring, Mecca Normal), zines and honesty. Please write me. Peter, 5236 16th NE, Seattle, WA 98105

SKA WANTED will pay reasonable prices for Toasters "Beat Up" 45, Hepcat 45, Let's Go Bowling "Rude 69" 45, Bim Skala Bim "Boston Bluebeat" LP and "How's It Goin?" promo LP. Also want Radicts 45 and split LP with the Press. Write to Brian, PO Box 631, Red Lion, PA 17356. Also want any addresses of US ska bands, zines, mailorder, etc.

DESPERATELY SEEKING THESE records: Monomen 7", Burning Bush/ Rocket Scientists 7", Candy/ Phantom Surfers 7", Besame Mucho/ V/A Puget Power Vol1 7", any Woggles except the Estrus 7" and 12", Roofdogs demotape, Fallouts 1st 7" and more. Write to Charly Wiesauer, Jainzen 37, 4820 bad Ischl, Austria, Europe.

LOOKING FOR PEOPLE WHO took pictures at 1992 Anarchist Gathering in Long Beach. Also at any peace and animal rights benefit shows in Orange County/ L.A. area with Media Children, Autonomy, Resist and Exist, etc. From: Beyond the Wall of Injustice Fanzine, PO Box 6188, Fullerton, CA 92634. VHS video tape traders, I have Conflict, Anti Sect, Doom, Discharge '82, Sleeping Dogs.

WANTED: VARIOUS RELEASES on Insipid Vinyl, early Sub-Pop, the first Afghan Wigs LP. Also have old and new Sub-Pop for sale/ trade. Dave Lok, what about those videos??? Mark, 2738 S.E. Taylor, Portland, OR 97214.

FARMER RICKY'S EXOTIC DANCE: or F.R.E.D., punk band from Orlando wlth 7 song tape for sale. Send $3.00 plus 2 stamps to: F.R.E.D. P.O. Box 401 Mt. Dora, Fl. 32757. Comes complete with lyrics and a lollypop. Also, for an additional $7.00, you can receive a live video tape. If you're into evll clowns, guys in drag, flying underwear toothpaste, carbon paper fights or just an energetic stage show & general chaos then this is for you.

HOMO-PUNK BAND now forming; seeking other politically radical, social misfits to create mayhem/ kill boredom, thru the slow process of musical creation/ destruction. Grab the future by it's face! Write; Roger, P.O. Box 1592, Ft. Lauderdale, Fl. 33302

STINKBOMB! #2, Riot Grrrlzine. UK-£1, USA-$2 (ppd). Letters & contributions most welcome! Also love to swap zines & punk tapes. Into DK, Germs, Slits, L7, Pearl Jam. Write to Suzie, 57 Brooks Avenue, London E6 3PH, England.

CLASSIFIEDS

ORLANDO PUNK BAND, Farmer Ricky's Exotic Dance, is trying to plan a European tour for this summer. Anyone who's had experience with this, please send us info on the cheapest way to go about doing it. Everyone who sends us info will receive a free copy of our tape. Send to: F.R.E.D. P.O. Box 401 Mt. Dora, Fl. 32757. or call: (904) 383-0661 (Brian) or (904) 735-3415 (Rob).

BIZARRE POETRY for sale. Well, it's not real bizarre, but some of lt iS, kind of. Anyway, if you're into that poetry thing, send $1.00 and a stamp to: Brian Cox P.O. Box 401 Mt. Dora, Fl. 32757 to receive a booklet of 20 poems. All of them are copyrighted, so don t get any ideas!

NEW FUCKIN' HARDCORE, jerky: new CDs/LPs by Vision, Side By Side, Outspoken, Farside, plus new eps by: 4 Walls Falling, Unbroken, Process, Strife, Snapcase, Ressurection, Encounter, Integrity, Structure. We carry labels like New Age, Victory, Redemption, Revelation, & more, including shirts, zines, & demos. Quick service too, fuckface. Send stamp/IRC for current sale list. Very Distribution, c/o J. Dudeck, 9 E. Saylor Ave., Plains PA 18705 USA. Word.

GROWING UP SKIPPER 7" is $3 ppd. Don't pay more. T-shirts are $8 ppd (black or white, L or XL). Send cash or postal money order only to Jane, 110 9th Ave. #2C, New York, NY 10011

MUTLI-COLOR WAX 12" COMP. "What Are You Pointing At?" (Baz. Joe, Dissent, Vapor Lock, Screaching WEasel, Econochrist). Never played, just admired. Bids taken. Andrew, 708-355-4613

LIVE SEX ACT stickers featuring Spermy, the mishievous spermatazoon, cum in assorted colors for the low, government-subsidized price of ten for a dollar! All profit will go towards fighting our various nasty paternity suits. Send cash to Live Sex Act Defense Fund, 1106 Avenida Codorniz, Santa Fe, NM 87505

AAAARRRRGGGGHHHH!!!!?!!!!!!! Kevin Weird, 429 C N.8th St., Quincy, IL 62301 By the way, I don't smoke, but anybody that wishes a slow and painful on those that do should be subjected to slow and painful sterilization!

AUCTION - 'CHUNG KING' (original LP #10, 110), Teen Idles - ep (test press with cover and lyrics), Minor Threat - 1st ep (2nd press) and "Filler" (red vinyl, first press), plus more. Will trade for a Fender Precision or jazz bass. Write to Doug Burk, Apt. #705 East, 2200 Benjamin Franklin Parkway, Philadelphia, PA 19130 Auction ends around April, May time.

NINETEEN YEAR OLD BASSIST looking for a band to join or start. Anything from punk to hardcore to death rock. Must be in the San Francisco Bay Area. Call Malcolm at (510) 932-2699.

ANY PUNKS OR ANARCHISTS in or near Spartanburg, SC Write me!! Also looking for someone to tape me any old Sham 69 and Johnny Thunders & Heartbreakers. Jamie, 234 Holly Dr., Spartanburg, SC 29301. Amber Alicia Humphrey please write me.

STRAIGHT-EDGE, NYHC 7"s for sale. Chain of Strength "True Till Death" (green), Four Walls Fallig, Inside Out-"Above All" (blue), Insted-"We'll Make the Difference" (gold), Mad Ball-"Ball of Destruction", Release-"The Pain Inside", Sick Of It All, Side By Side-"You'reOnly Young Once", Turning Point. Send bids to Troy Bachman, 366 S. College Ave., Newark, DE 19711

BOOTLEGS WANTED: Minor Threat, Faith - split LP, Negative Approach "Live" LP, Tad "Great Last Meal Deals" LP. Just to name a few recent ones. If your pressing them or distributing, get in touch. This area is full of eager buyers. Randy O'Connor, 24 Guelph St., Kitchener, Ontario N2H 5W6 Canada, (519) 571-1194 Boots from A-Z wanted, and how!

AAIIEE! DISTRIBUTION has cheap patches, videos, zines, and (some) shirts. We will soon have music. Send a stamp for more information ro our new address: Aaiiee!, PO Box 2633 . Mpls, MN 55402 - 0633

POSITIVE AGGRESSION debut 7" still available. Brutal death-metal, I mean melodic hardcore. MRR said "Punk as it gets". Please order. I need to sell these babies. $3 U.S., $4 elsewhere. Splattercore, 8680 The 5th Green, Atl, GA 30350

MAKE YOUR DELUSIONS (of grandeur) into a career! Your short stories, poems, art work, essays for your very own chapbook! Whee! High-quality xerox printing. Same wanted for "Driver's Side Airbag" zine. No racist, sexist, or homophobic pieces. Undulating Bedsheets Productions, 420 Woodley Rd., De Kalb, IL 60115

LEAD-PAINT EATER looking for vile folx from West L.A. to write and meet. Dali, Burroughs, psychology, stepping on squishy things in the dark, colored light bulbs, 45 Grave, Jesus Lizard, Sonic Youth, sharp, stabbing sounds, etc. Mike Halchin, 420 Woodley Rd., De Kalb, IL 60115

LET'S TRADE. Have: Badtown Boys first 7", P.I. (Filthkick) 7" & radio show 7" & 12" (getting), Deepwound (org) 7", Abused 7" (org.), V. Children (org.) 7", Rejectors 7", S.O.A. 7" (org.), Fear (Christmas) 7", B.M.B. "Senseless Offerings" LP, Bad Religion bootlegs LP's, B.O.S. 12" (org.), Misfits bootlegs 7" & LP's, Rocks 12", Worst 12", Viletones LP, Y.D.I. LP, Stalag 13 LP & much more. Also I trade tapes. Henk Smit, Middenweg 13, 1098 AA, A'dam Holland

WANTED: Anything about satanic rituals, picures of Satan and the pentagram symbol, anyone in a cult ot talk to. I'm lost in the dark shadows of my mind. I write about the dark presence inside me. I'm a lonely soul, my mind needs someone to wake it up. Rocky Rydeberg Jr., 6274 Brick Rd., Oregon, IL 61061

ATTENTION!! I am an 18 year old male recluse looking for correspondence from any girls, will respond to all letters. Please write to Mr. Incarcerated, 11067 12 Mile Road, Warren, Michigan 48093

RAPID FIRE MAGAZINE - A motorcycle/punk zine - 40 pages. Send $2.00 cash to: RFM, RD #2, Box 3370, Bristol, VT 05443.

THE DUMMIES 7" is out now. Drunken garage wild punk rocknroll. 4 songs. Black vinyl! Ltd. edition of 300. Send 3 bucks to: The Dummies, 60 Vista Circle ? Etters, PA 17319 Rock on. Rock hard.

SET SALE Minor Threat - In My Eyes & self-titled (Dischord #3, #5) $50 each. Royal Trux debut $30. UXA Illusions . . . orig. $19. Angry Samoans - Inside My Brain (same label both sides) $20. Husker Du - Land Speed. . . $30. Cash or M.O. Brad, 102 Mill, Athens, OH 45701. (614)594-8295.

TRADE: Lots of Crass rec. 7" etc., LP's: Dirt, Anti-System (1st), Alternative, Really Fast 1 & 3, Second Wind (Security), DYS (Brotherhood), Bullshit Detector I, The Ex/ Alerta ('83 12"). . . Wants: No Means No (Mama LP), Big Black (Lungs, Bulldozer 12"), Bad Religion (1st 7", Back Into 12"). . . Filip, Kaaistraat 30A, Oostend, Belgium.

STEADFAST ZINE IN THE WORKS! Need input! Any bands or other zines wanting recognition in the NJ scene, contact me. I need photos, ads are free! SXE as fuck, sloppier than diarrhea! 342 Forest Dr., Neptune, NJ 07753.

PUNK COUPLE off to Indianapolis for July. Have place to stay. We'd like to meet some people to show us clubs and record stores. Fish + Senseless, P.O. Box 1783, Lowell, MA 01853-1783.

FRIENDLY GUY into Sham 69, Avengers, Buzzcocks, Black Flag, skateboarding, playing guitar and really getting fucked up. Do we have some shit in common? Drop me a line. Dan M., 4096 West 158th St., Cleveland, Ohio 44135.

ANYBODY OUT THERE into shit ranging from: G.G., Dwarves, Black Flag, GI, Crimpshrine, Operation Ivy, Carcass, Decide, & Rick James? Where the hell have ya' been? G.G. and Kennywise, get in touch! Suree, 1580 Coutant, Cleveland, Ohio 44107. Please do the world a favor to all of you "Nazi punks," fuck off.

JOHN DOE PRODUCTIONS seeks any info. concerning "Chemical Maze" (band), "Bandog" (band), "Bedlam Hour" (band), "U.A.N." aka "Ultra Abominable Nonsense" (band), "Positive Force Records," "Ox" (zine), or "Bodonski Records." Also - "Backwash" 3 song cassettes available. $3 USA, $4 foreign. Write to: John Doe Productions, 541 NE 42nd St. #102, Boca Raton, FL 33431, USA.

SINGLEWHITEFEMALE in search of cool people to correspond with. I'm into Mr. Bungle, Primus, Ministry, ect. Send anything: pictures, letters, zines, tapes, or whatever demented shit you can come up with. Melissa, 1197 Morning Glory Ln., Bartlett, Il 60103-5881

ITS GOT SEX. Freshly squeezed zine #1 has just come out with stories and poems about love and sex, and some rants. It's interesting. It's $1.50 ppd. in the U.S. and $2.00 elsewhere. Oh, you can also get the Heel, Trigwater, or Silence 7"'s from us for $3.00 ppd. in the U.S. and $5.00 elsewhere. Write for stuff, or trades. Further Beyond Records, 1210 Gregory Pl., Downers Grove, IL 60515.

CLASSIFIEDS

CIRCA 77-82 EXTREMELY RARE flyers, demo tapes, interviews and radio spots promoting shows at clubs like the Masque, Starwood, Whisky, Longhorns in Texas...Bands include the Pistols, Germs, Black Flag, Dills, Weirdos, Crass, P.I.L., X Ray Spex, Sham 69, Joy Division, X, Go-Gos, TSOL, Bad Religion...Free catalog SASE H.I.P., 3917 Sunset Dr. , Hollywood, CA 90027 same day reply.

EMO FROM D.C.! DIRT DONT HURT 7" available from moonshine records. Powerful melodic hardcore in the Berkely, San Diego and D.C. mode. Moonshine Records, P.O. Box 3727, Washington D.C. 20007-0227. Only $3 ppd to T. Goad.

ARSCHLOCH ALARM! Have trade for Septic Death: "Theme From Ozobozo" CD, V/A: "Pusmort View" CD (both Japan only releases), Heresy: both Japan CDs, Unity: "You Are One" 7", Lärm: "No One Can Be..." 7" original, Y.O.T.: 1st 7", Lipcream: 1st 12". Wants: Project X 7", DDT 7", Major Conflict 7", 5.0.5.1. 7", Nipdrivers: both 12". Send your lists today to: Franck Herges, Pfaffenkopfstr. 87, W-6600 Saarbrücken, West- Germany.

WARPED RECORDS MAILORDER: Labels we carry: Allied, Am-Rep, Blitzcore, Boner, Broken, Cargo, Caroline, Century Media, C/Z, Deaf, Dionysus, Earache, Empty, Epitaph, Grindcore, Hellhound, Hell Yeah, Lookout, Nuclear Blast, Peaceville, Roir, Rotten, Slap a Ham, SST, Subpop, Sympathy, Taang, TripleXXX, Vinyl Communications, We Bite, plus many others. Also, 'zines, videos, more. $2 for catalog. 1000s of items. Warped Records, 3 Vermont Avenue, East Providence, RI 02916.

A.M.Y. (AMERICA'S MISGUIDED YOUTH) We are a band from Southern California supporting the scene (like you should). We're against racist, sexist, drugs and alcohol, you name it. We're tired of fucking around with closed minded people. Give us a call or write us. We have our own zine $1 ppd for paper & stuff. Thanx to our friends for support. A.M.Y., 6387 Yucca "A" 29, Palms, CA 92277. (619) 367-1068.

WRITERS! GOT ANY strange or abstract short stories that you've put a lot of work into but can't get published? Well, I'm publishing a compilation of quality short stories (fiction and non-fiction). Send copies of your best stuff and I'll send you more information. I won't steal your writing so please don't hesitate. Pete, PO Box 9631, Downers Grove, IL 60515.

DAMAGED ZINE #4 is finally out. Contains an interview with Friction, local scene report, zine reviews, record reviews and much more. 32 pages for $2 ppd. Damaged Zine, PO Box 9631, Downers Grove, IL 60515.

DESPERATELY WANTED: Birthday Party - Prayers on Fire LP original 1st pressing; Die Haut - Burnin' the Ice LP on Paradox; Dance Chapter - Chapter II 12"; Therapy? - Meatabstract 7"; Drunk Tank - Leadfoot 7"; Jesus Lizard - Gladiator Give Away 7"; Yell-O-Yell - Shoot the Truth; any God's Gift tape; Codeine flexi + magazine. Offers to: Wolfgang Kunst, Wittmannstrasse 6, 4100 Duisburg 11, Germany.

VINDICTIVES: HI, THIS IS Joey. The post office fucked up! Our PO box is in full operational use as of now. PO Box 183, Franklin Park, IL 60131 is how to contact us, always was. Sorry for the inconvenience. Send the shit back. We'll get it. Thanks. May they rot in hell.

WRESTLERS WANTED, for friends or penpals, pro or school. "Open-minded" a plus. Visit possible when in San Francisco. Rick, Box 1382, 41 Sutter St., SF, CA 94104-4903. Message phone: (415) 469-2033.

LOOKING FOR PEOPLE from anywhere to write to and possibly visit or travel with in summer '93. 19 year old queer girl into punk, crust, UK h/c, early DC h/c and Funkadelic, women's spirituality, laundromats, Frida Kahlo, liberation for all!! Kyanne B., 13 Camp Hill Rd., Pomona, NY, 10970.

"OPEN-MINDED" muscle boys or bodybuilders wanted for penpals for friends. Visit me when on West Coast possible. Rick, Box 1382, 41 Sutter St., SF, CAZ 94104-4903. Message phone: (415) 469-2033.

I WANT TO STEP into the dark world. I want to talk to a beautiful, bisexual female who likes to read about the Countess Bathori and Carmilla, and someone who is a Damned disciple; in other words, someone just like me. Davina, 26 Hubbard St., Cranston, RI 02920.

USMC/MILITARY WANTED, w/m's, 18-20, "open-minded," for penpals or friend when in town. Rick, Box 1382, 41 Sutter St., SF, CA 94101-4903. Message phone: (415) 469-2033.

GOT PUNK RECORDS FOR SALE? The next issue of Nothing But Record Reviews will contain punk auctions. Just type your records, along with your name, address and whatever else you want, on 8 _ x 11 pages. Each page will be reduced exactly as you type it. The cost is $10 per page. Checks MOs or cash to: Seidboard World Ent., PO Box 137-M, Prince Street Sta, NYC 10012

LIKE TO TRAVEL WITH NO MONEY? The World For Free is a travel organization that helps people share houses and apartments with others— all over the world. You can get information and a membership application for a long stamped self-addressed envelope to: The World For Free, PO Box 137, Prince St. Sta, New York NY 10012.

DISCONTENT SEVEN INCH! 4 Brutal songs of Buffalo straight edge. $3.50 ppd from Round Flat Records, 63 Lennox Avenue, Buffalo, New York 14226

ANDROGYNOUS, INSANE, vegetarian in2: Prince, Apocalyptic Ponderings, 4a.m., Rain, Immortality, Thunderstorms, Avant-garde poetry, darkness, solitude, herbal tea, and black'n white photograghs. Seeking creatively insane individuals 2 share my queer ideas with. Princess, 3040 Spring Oak Ave., Palm Harbor, FL 34684

U.S. PUNK AND FRIEND planning on visiting Japan next year seek contacts in hope of gaining info. on places to shop, stay, visit, etc... Please write Graham Trievel, Box 481, Lionville, PA 19353

U.S. COLLECTOR INTERESTED in trading records and other items with foreign collectors. G. Trievel, Box 481, Lionville PA 19353

PLEASE HELP ME FIND: Happy Go Licky LP, Crimpshrine/Mutley Chix 7", Jawbreaker "Unfun" LP, and "Whack and Blite" (original), Avengers "We Are The One" 7", Filler (anything), Guttersnipes (Australia) (anything), Hated "Everysong" and "No More We Cry", Nausea "Exinction" LP, Also out now on Marbo Records "Mayeven" 7" $3.00ppd to Charlie Finch, 3812 Oak Park Rd. Raleigh, NC 27612

D.C. are noise/grunge/jazz improv band will blow your mind on IG Records debut by Elegent Mess "After The Roaches Eat the Poison" LP ltd. 500 real cheap 7 dollars ppd. Overseas orders welcome, dealers welcome, vegetarian food welcome. IG Records, Suite 130, 6006 Greenbelt Rd., Greenbelt, MD 20770.

ENTROPY ZINE out now for ¢50 ppd. #1 w/ Pull, Big Mistake, and Charlie Krich of Vandal Children Records. #2 w/411, Sam Black Church, and Maude. Also Maude 7" (50 w/out record, $1.00 with!) Ads free! Send contributions! Entropy zine c/o Tony Greaves, 6 Calvin Terr., Northampton, MA 01060.

ZINE AND BOOK EDITORS, the Slop Jar Collective is looking for your stuff to distribute. We do mostly consignment, and are currently getting a whole bunch of cool stuff. Send sample, or write for information. Slop Jar Collective, 4627 Cumnor Rd., Downers Grove, IL 60515.

UNBENT FANZINE #1 out now. If you buy this, we'll stand lanky and nearly motionless, flapping our tousled mops. Only one dollar. Unbest: John, 1541 Freeport Rd., Natrona Hts., PA 15065.

LADIES: I have an inexplicable fetish for seeing thin wimmin become fat. Please send any and all material pertaining to this phenomenon, including "before" and "after" photos, stories, and correspondence. Thanks. Augie Mentor, P.O. Box 19503, Baltimore, MD 21206.

FOR SALE: used in great condition Fred Perry long sleeve sweater in white w/ blk stripe, also FP short sleeve sweater white w/ green stripe, FP green t-shirt all in size LG. Flight jacket w/ Vespa back patch, Bad Manners patch, etc. Special price if you buy everything and free ska stuff. Suite 130, 6006 Greenbelt Rd., Greenbelt, MD 20770.

CARNAGE fanzine - issue #2 out now. Interviews with Heroin, Integrity, Assuck, 108 (Vic ex-Shelter), and Carcass. Issue #3 in the works. Please send photos. Issue #3 will be a photo edition. Issue #2 is $2 dollars ppd. Trades are welcomed. Send all mail to: Dan M., 161 W. 31st, Bayonne, NJ 07002. P.S. anyone who wrote or ordered and has not gotten a response please w/b some mail was lost. I'm also still looking for Will Clark baseball cards. Thanks.

AMATEUR PORNOGRAPHY!!! You've got it and I want it. Send goodies in discrete packaging. Bob, 3421 S.E. Micanopy Terrace, Stuart, FL 34997

CLASSIFIEDS

MENTOR/FRIEND/CONFIDANTE sought. Singer-type needs enthusiastic person with managerial aspirations to help get music projects off the ground. Sense of humor, creativity, tenacity needed. SF Bay Area preferred. Grrrls encouraged to help this woman out, but if you're anybody who's serious, call Lydia (415)333-9693.

PATCHES!!! Black Flag, Ministry, Misfits, Sub-Humans, Minor Threat, Samhain, Blitz, Bauhaus, Damned, N.I.N., Oi!, Descendents, Fear, Adicts, Exploited, Bad Religion, Cramps, Wasted Youth, Dead Kennedys, Boot Boys, D.R.I., Discharge, and lots more!!! $3.50 each post-paid to: Jeff Hill 1186 S. Diamond Bar Blvd. #106, Diamond Bar, CA 91765 (714) 449-3229 Call or write for a free, complete catalog

STICKERS!!! Black Flag, Ministry, Misfits, Sub-Humans, Minor Threat, Samhain, Blitz, Bauhaus, Damned, N.I.N., Oi!. Descendents, Fear, Adicts, E~loited, Bad Religion, Cramps, Wasted Youth, Dead Kennedys, Boot Boys, D.R.I., Discharge, and lots more!!! $1.00 each post-paid to: Jeff Hill, 1186 S. Diamond Bar Blvd. #106, Diamond Bar, CA 91765 (714) 449-3229 Call or write for a free, complete catalog

GAS HUFFER LIVE 7" for sale. Three punk rock tunes recorded live in rural E. Washington. Very good sound quality. $4 to Mark Minckler, PO Box 2557, Auburn, WA 98071-2557.

HEY PUNKERS. I STILL have the following available: England 77 punk "history" zine, also obscure English punk rock 77/ 78 3 different 20-track cassettes available plus "Skullcrusher" international HC/ thrash circa 89. Everything at new low price of $3 or equivalent currency. Ian Blayney, 6 Featherback Mount, Horsforth, Leeds, LS18 4QL, England.

NOW ON SALE: Pungent Stench 7" EP called "Shisyu" official Jap press EP cash of $7 ppd. Send to Infernal Distribution c/o Masahiro Infernal Gotou, S2-W26-1-6-208, Chuo-Ku, Sapporo, 064 Japan. Distributor, trader, welcome. Never R.I.P. off.

ANARCHIST INTELLECTS. I AM looking for bright revolutionaries to discuss, by mail, the philosophy of anarchism. Concerning the economics of anarchism, anarchist pacifism, ways and means, and historical events. From Godwin to Chomsky, if anarchism means more to you than last night's gig, write Jason, PO Box 3941, Fullerton, CA 92634.

I'M LOOKING FOR ANOTHER gay or bisexual male to hang out with. I'm 30 years old, warm, honest and sincere. I like music (especially good bands from the sixties), art of all kinds, psychology, meeting new people and hanging out in coffee shops and talking. Write soon to Rick, PO Box 4642, East Lansing, MI 48826.

I NEED MONEY. Buy my 7"s. All $10 each except SOA ($50 first press). I have all Schism, Wishingwell, X-Claim, Revelation, Stepforward, Axtion Packed, Victory, New Age, etc. Send stamp for complete list to Racquel K. Reyes, 109 Lincoln 1151 Lucinda Avenue, DeKalb, IL 60115.

CLEAN AND SOBER 22 year old that still thinks stoned thoughts. Into the Dead, RHCP, 80s punk and so on. Needs contact with down-to-earth people. Brian Lytle, 1400 Abbot Rd. Suite 460, East Lansing, MI 48823.

"WE STILL CAN'T HELP It If We're From Florida" 7"- 9 songs, 8 bands, red vinyl. Flaming Midget 8 song 7"- yellow vinyl. Records $3 US, $4 foreign. US currency or money orders to Bob Suren, not Burrito Records. And no more goddamn checks, idiots! Burrito t-shirts $6/ 8. Bob, 3421 S.E. Micanopy Terrace, Stuart, FL 34997. Distribution dearly needed.

"OFFICER SENTENCED FOR groin beatings" t-shirt. Actual newspaper article about a cop who whacked a bunch of skaters in the nugs with his nightstick while singing a perversion of the Brady Bunch song! Blown up large enough to attract looks of disbelief. Are you punk enough to wear it to the Piggly Wiggly? I doubt it. $6 US, $8 foreign. Bob, 3421 S.E. Micanopy Terrace, Stuart, FL 34997.

T-SHIRTS- BLACK FLAG, Rorschach and a couple of other things. $6 US, $8 foreign. Bob Suren, 3421 S.E. Micanopy Terrace, Stuart, FL 34997.

ANYBODY GOT THE DIRT on the Masons? Please help me destroy this scary organization. Send me what you know. Bob Suren, 3421 S.E. Micanopy Terrace, Stuart, FL 34997.

FAMOUS HARDCORE OF PUNKLAND #7. The Hates, Agnostic Front, Boom and the Legion of Doom, Wretched Ones, Will Shatter. Over 100 reviews. $1.25 each postpaid. Outside US/ Canada add $2 for airmail. Craig Hill, 220 Standish #1, Redwood City, CA 94063. Cash only.

REVIVAL FANZINE #2 out now. Straight edge hardcore including interviews with Vic 108, Endpoint and Chatur. Also lots of articles, pics, letters, etc. $1.50 and stamps to 427 Monticello Drive, Ballwin, MO 63011.

SHEIKIN RECORDS IS SEEKING all female rock bands for compilation. Metal, punk, industrial, new wave, alternative! Send tape & photo to Sheikin Records, 8581 S.W. 36 St., Miami, FL 33155. Selected bands will receive copy of compilation.

HI! MY NAME IS SHAUN. Me and my friend Ken plan on being in San Francisco around the beginning of May. We're looking for people who could give us a place to crash. We're also looking for people to go to gigs with or drink beer with (or orange juice if straight edge). We enjoy bands like Moral Crux, Stiff Little Fingers, Detonators, ska bands like King Aparatus, Coffin Break, Schlong, Phleg Camp, Husker Du, Jawbreaker, etc, etc. We consider ourselves to be pretty hip, so call me: Shaun, (403) 433-7262 or write 9535-69 Avenue, Edmonton, Alberta, T6E-OS2, Canada.

DWARVES SELLOUT 1993! Yout exclusive source for O.O.P. vinyl by the world's sickest band! New release: "Sex & Violence-Live '88" featuring three unreleased songs. Send S.A.S.E. for new catalogue: Nasty Gash 4099 17th Street, San Francisco, Ca. 94114

LIKE JAWBOX, The Goats, 411, Murphy's Law, Jawbreaker, Monsula, Dinosaur Jr., Funkdoobiest, Beastie Boys, or books by Anne Rice and Calvin and Hobbes write to me. I trade original cartoon drawings too. Ryon Sakash 42050 T.R. 491 Caldwell, OH 43724

THE SCYTHIAN PAGAN CHURCH of Ethnobotanical Shamanism explains the difference between drugs and sacred plants; advocates abolition of drug wars, IRS, prisons, schools, supports prostitution legalization; studies shamanism, ancient wisdom, theosophy, anarchism, libertarianism, psychedelia. Send $1.00 concealed cash or four stamps. Scythian Church, P.O.B. 385, Cheltenham P.A. 19812. We must become Indians once again and forsake the ways of fools.

25 YR. OLD MALE PUNK- will be possibly moving to the Greenville, S.C. area for school. Would like to get in touch with guys or girls punks or skins to hang with to go to shows, etc. Into- Poison Idea, Final Conflict, Didjits, Discharge and lots more, also trade records. Send lists to Dave Whitworth 197 Carrol St. Apt. B, Atl, Ga 30312

TRADE: early to new H.C., punk, N.Y., Revelation, Crass, Conflict, metal, grind, more. Want: Melvins (1st 7" on c/z, Oven 7") / Steelpole split, 1 Nirvana split, Melvana, Euthanasia 6" flexi, 1 Mudhoney split, Boots, Dope, Guns, #5, Ignition Sinker 7", 9", Swiz 7," Fugazi Subpop 7", Nirvana 1st 7", Sabbath 45's (early). List for list: Ralph, 15 Bay 17th St., Brooklyn N.Y. 11214.

THE PEACE AND JUSTICE HOTLINE. Call and find out what's going on politically in Massachusetts and around New England. You can also leave your own group's message for others to hear. Call (617) 787-6809.

FOR SALE—Minor Threat "In My Eyes" 7" ($45) "12XU" LP ($20) Bad Religion "All Our Yesterdays" LP ($30) "Between Heaven and Hell" LP ($30) "Into The Unknown" LP ($25) G.B.H. "Sick Boy" 7" ($15) Misfits "Hitsville" LP ($15) "FM Broadcast" LP ($25) "Al's Bar" LP ($25) Write for full list to John A. Holzwart, 1232 Heermann Ct., Sheyboygan, Wis. 53081.

WARNING: Punk rock t-shirts! Abrasive Wheels, Amebix, Anti-System, BGK, Conflict, Crass, Discharge, Gism, Icons of Flith, Varukers, Vice-Squad and tons more. $9 ppd USA $10 ppd world. Cash or post office money orders c/o Todd Ciavarella. Printing available for bands, artists, etc. Patches, stickers, shirts. Warning: P.O. Box 20875 Tompkins Square Station. New York, NY 10009.

LOOKING FOR a place to stay and/or work when I move to Texas in the summer of '93. Hopefully close to the border somewhere near Laredo. Interests are Bad Religion, Judge, Sick Of It All, all ska music, drugs, tattoos, serial killers, and other anti-racists like myself. Write to: John A. Holzwart, 1232 Heermann Ct., Sheboygan, Wis. 53081.

REY, I WANT A PEN PAL too! What's happening in your wilderness? SXE, vegans, and creators of any kind unite and write to Heather M., 2931-A Kaamalio Dr., Honolulu, HI 96822

CLASSIFIEDS

SKINS! I'm looking for anarchist, anti-fascist and red skins who want to correspond, trade tapes/zines (Ska, Punk/Oi! and HC) and network to smash racism and reclaim the skinhead tradition! Write: Dan c/o Box 365, Canal St. Sta., NY, NY 10013-0365 USA. No racists, sexists, homophobes and mindless patriots please!

HI! I'M AN 18 year old vampire goth queen. I'm into cemetaries, drinking blood, and death. . .and if you believe that. . .I've got a booger to sell you. Hey, death rockers, do us a favor and commit suicide. Ariella, TSU Box 1609, 8000 York Rd., Towson, MD 21204-7097.

YOU LIVE IN AN ANAL SOCIETY. So why not contribute. #1 out now; I take trades, donations, contributions, etc. if not I'll send it free. Give me your worst and best shit. Need demos, interviews, art, articles, classifieds (lots of those). Don't be shy. Be creative. Anal Society c/o Fia, 16910 NE 8th Ct., No. Miami Bch., FL 33162.

HAVE YOU GOTTEN YOUR copy of the Music Merchant Indie/Underground/Alternative LP List? Over 20 pages, loads of rarities, get it today. In US send $1, overseas send $2. If you missed our 7" Indie Punk list, order it too ($1 US/$2 elsewhere). Send cash to Music Merchant, P.O. Box 4, Hawthorne, NY 10532.

LOOKING FOR LIKE-MINDED PUNKS or whoever into:hardcore, gothic and industrial bands, Ministry, Cure, late 70s punk, Crass, Siouxsie, psychology, Fromm, Sartre, situationism, Stirner, Vampirism, dadaism, Rice, twisted minds and morbid thoughts, anarchy and everything else. Everyone welcome! All letters will be answered... we've got nothing better to do! Write: Jason & Astrid, P.O. Box 76078, Edmonton, Alberta,T6H 5Y7, Canada.

POINT OF VIEW 7" for sale $3.50 ppd. Also, distributors needed. Wholesale records sold for $1.50 each ppd. We only ask that you buy at least 20. No rip-offs. Support DIY! For more info, contact Faded Image Records, Po Box 295, Somerdale NJ 08083. Please make all money orders out to Pat Mahoney. Thank you.

SCALDING SPITTLE burning. my skin blisters so sweetly. scraping fingernails bent like an arched back and a forked tongue whipping like a flail. throbbing limbs filling swollen orifices. rain beating on the street. thunder cracks rattling the window. grinding bodies wrapped in sweaty sheets. bouncing knees crack, rattling the bed. intense Pain/pleasure...climactic, searing, heat. Write to: Ted Karter, 99 Western Ave., Waterville, ME 04901.

PISSED OFF DJ at Maine's only alternative radio station looking for honest tape traders. I have an immense peni-ahh, industrial collection and a shitload of other stuff from hardcore to New Age to blues to folk. write to: The Whlte Rabbit, 99 Western Ave., Waterville, ME, 04901

STRAIT JACKETS-$98, t-shirts, videos, other goodies. Send $2 for new catalog/zine from Killjoy Productions, Box 8122, Central, SC 29630.

SHY, MOODY a bit depressed female looking for someone or many ones to converse with through pen and paper. Indulge myself in the sounds of Pixies, Ministry, Sonic Youth, The Smiths, This Mortal Coil, Trashcan Sinatras, etc. Just send your worries and thoughts to Allison 1135 Indian Autumn Trace Houston, TX 77062.

WANTED: Desperately seeking for old/rare records or tapes from Bands all over world especially Canadian, Finnish, British and Japonais (UK Subs, Subhumans, Asbestos, Gism, Oi Polloi, Bastards, Anti Sect, Rattus etc.) Who can sell something or trade? Also looking for penpals all over world who are into Punk/HC or just like to write. Contact me under: Josef Loderer, Hatschenstrasse 10, 8953 Dietikon-ZH, Switzerland

CONFRONT CONFRONT CQNFRONT - I have 35 black vlnyl Confront records on Dark Emplre and 8 on blue. Prices are $5.00 for black and $8.00 for blue. Flrst come, first serve, money will be refunded if there are none left. Also I have shlrts for $6.00 Light Blue, Dark Blue, and Red X-Large. Also I got 2 live tapes I'm selling that has Bold, Judge, G.B. and Confront on it. It's the Straight-Edge-fest from August 17th of 1989 in Clevo. Both tapes for $6.00. Send c/o Confront 9874 Warren Pkwy Twinsburg Ohio 44087

HELP! I'm 16 yr old, absolutely bored, anarchist, non-racist, punky human being. Live in former Soviet Republic, male, mostly interested in music. Write anyone, anything! Will answer all! Gundas, Sukileliu 118-1, Kaunas 3043, Lithuania.

ATTENTION LABELS and bands; Brazilian label wanted bands for release in South America. We have our records for sale or trade. Send material for Heavy Records, Caixa Postal 24047, CEP 20520, Rio De Janeiro RJ Brazil.

MONTY PYTHON! I'm doing a fanzine dedicated to this brilliance. Wanna write something? Anything! Mr. Pither will gladly thank you and save you a chocolate kup kake (without bitumen). Siue Moffat, 337 Winters College, York University, 4700 Keele St., North York, ON Canada, M3J1P3.

XX RUMPSHAKER XX Fanzine: Send tapes, CDs, anything else to be reviewed. Focus on X-edge, however I want all viewpoints; music etc... Send anything for review; articles, pictures, money. So help me out, I'm a good person. Send Stuff: Eric Weiss, Box 2164, Indian Quad, SUNY Albany, Albany, NY 12222.

APOSTLES RECORDS WANTED: Split LP & EP with Statement, "Blow it Up" EP, "Punk Obituary" LP, " Giving of Love" EP, "Manifesto" LP, "Anathema" EP, "Equinox Screams" LP. Buy or trade for US/UK HC. Tait, c/o Epicenter, 475 Valencia St., San Fransisco 94103.

ARE THERE ANY PUNKS IN NJ? After 2 years I even stopped wondering. 18 Years old female, sick of NJ suburbia, looking for some original minds for friendship (from central NJ and area). Olivia Borecki, 175 M Greenfield Gardens, Edison, NJ 08837. (908) 494-8145

WE STILL NEED YOU-I'm sorry for the really long delay but Ruins Cafe Issue One is finally out—useful articles, reviews, chatterings, poetry, interview with a Vietnamese gang, and lots, lots of pen pal ads. In a clear, concise computerized format. Thanks to you all for sending in your neat ads, please continue to send them! If you would like a copy of Ruins Cafe, please send $1.00 (or 3 x $0.29 +$0.19 stamps, or the equivalent of $1.00) to: Ruins Cafe, PO Box 3162, Montebello, CA 90640. Foreign please send $2.00 or 4 IRCs. If not ordering, your welcome to send an ad at least! Pen pal ads are still the main idea of this zine. Issue 2 will be out February 15 for the same price.

WE WANT YOU! Are you a letter writer or a pen pal to others? Our ads are free: just send your name, address, list of bands (optional, up to 30) to: Ruins Cafe, PO Box 3162, Montebello, CA 90640. Record/tape traders are welcome too: just send your ad up to 100 words (record lists fine). Foreign welcome too! Issue two out Feb. 15 for $1.00 ppd.

THE LAST OF THE LAST- I still have Misfits-Horror Hotel 7"s ltd./#ed. to 300 w/ Horror H., Ratfink, Spook City—$5.00 ppd each or $3.00/ each for 5 or more. Write: E. Kwan, 2611 Via Campo, Suite 228, Montebello, CA 90640. Please make payable to E. Kwan. Foreign write first or include enough for surface.

TRADE/SELL: Meatmen 'Crippled Children' 7"; Negative Approach 7"; Minor Threat 'Filler' 7"; Freeze 'Guilty Face' 7", Mad 'Fried Egg' 7"; Afgan Whigs 'Sticks' 7"; 7 Seconds 'Skins' 7" (Faulty); Vertigo 'Two Lives' 7"; United Mutation 'Fugitive Family' 7'; F.U.'s 'Kill' 12"; Big Black 'Racer X' 12"; and more. Steven Dilley; PO Box 8649; Austin, TX 78713-8649. (512) 505-1823. Need: R. Red 'Modern Needs' 7".

FOR SALE: Reasonably priced collectible records. Both 7" & 12" Amphetamine Reptile stuff, Wretched Ones 6" record, rare Antiseen and Judas Bullethead, Motorhead, Pussy Galore, Misfits, Heart Attack, F.U.'s & more. Also have list of rare action figures-Catwoman, "Talking" Venom and more! Please send SASE for large list to: Tim Welsh, 25 Mckinley Ave., East Brunswick, NJ 08816.

HELP ME BUY a new jeep. I'm selling my record collection. Industrial and hardcore. Old and new. Tons of rare stuff. Also selling my shirts. reasonable prices. Send a stamp to Racquel K. Reyes, 109 Lincoln 1151 Lucinda Avenue, DeKalb, IL 60115.

CALLING ALL GIRRRLS! Action Girl Newsletter is a list of grrl zines and groups, with reviews and information. It's easy to get and cheap! Send one stamp or IRC to Sarah, 543 Van Duzer Street, Staten Island, NY 10304.

10 THINGS #3 is out now featuring: Down By Law, Riot Grrrl!, 10:07, Grin, Sick & Wrong, Brother Buzz, and much more, including tons of record reviews. Reprints available: #2 with DC Beggars, Officer Down, Sicko, Gargoyles, & Haggis. #1 with Steve Turner & Naked Aggression. All issues $1 + 3 stamps US, $3 world. 10 Things, 1407 NE 45th St. #17, Seattle, WA 98105.

CLASSIFIEDS

63 MONROE "STINKIN OUT the Joint" LP. $10 ppd. You read about it in Scumpit, now score one of those long lost recordings. Only a few recently found in Steven R. Stuming's basement. First orders receive a bonus 7". Speed City Distribution c/o Michael Todd, 5-25 Stanley Street, London, Ontario, N6C 1A9, Canada.

TWO ANTI-AUTHORITARIAN YOUTHS will be backpacking around the U.S. this summer. If you'd like to show us around your town or put us up for the night, please write! We'll do the dishes. Also, we can put you up in Austin. Kim & Ken, Box 402074, Austin, TX 78704.

TRAVELING THE WORLD (Africa, Middle and Far East, Australia, Hawaii, America). Leaving Autumn, 1993. I need friends, contacts, places to stay, etc. 18 years old, into hardcore, straightedge, hip hop. Want to go skateboarding, surfing and everything in hot climates. Write Anton, 17 Thornwood Court, Carlisle Road, Buxton, Derbyshire SK17 6XZ, England.

HI EVERYONE! Hey bands, want some exposure? Send me your recordings and I'll review it in my zine, Liquid Mushroom, and play it on my radio show at school. Everything sent will get reviewed and played (only once if it sucks). Everyone else - please send me your letters, zines and flyers. Thanx, Marc, 1919 Layton St., Crofton, Md 21114.

HI. i'll be in L.A. in May-June. if anyone can tell me places to hang out & stuff, or maybe let me crash on their floor, i'd much appreciate it— thanks. Lisa, 51 Dimick St. #4, Boston, MA 02143. Also, hi isabel & Bernt & Xanthe & Anastasia- C+K!

THE WEIRD NEWS - The Word About An Absurd World! Free from Don Busky, 7393 Rugby Street, Philadelphia, PA 19138-1236. I'd also like to hear from anyone into humor and politics. Fave band - Screaming Naked In The Streets!

LOOKING FOR SNFU 7" or bootlegs and Rudimentary Peni originals. Send lists and prices to: M. Fontaine, Fortier Street, J1N 2C4, Rock Forest, QC - Thanx!

ATTENTION JAPAN! I want LPs/CDs on P.S.F. lable. Rare records for trade by Misfits, Meatmen, Necros, Frantix, Gang Green, Negative Approach, Negative Trend, Dils, F.U.s, D.Y.S., Germs, Angry Samoans, Die Kreuzen, etc. Write for list: Ben Gilbert, P.O. Box 3006, Colorado Springs, CO 80934-3006, USA. Phone: (719) 475-2982.

GUITARIST IN MONTREAL area seeks bassist and drummer interested in forming a serious band for gigs, travel, demo, 7", etc. I'm into these bands: Nausea, Resist, Active Minds, Sanctions, Anti-Schism, Destroy. Call Dave (514) 631-9067.

DO YOU WANT a chaotic education to remove you from society? Do you want change? Well 10-15 Civil Disturbance #* will sove those questions. Has very political issues an anarchist type zine. Very much educating!! Send three 29¢ stamps to 10-15 C/O Can Fischer PO Box 181 / Muskego, WI 53150 Also looking for bands for a D.I.Y. comp for issue #10. Write for info...

WANTED VEGAN SHOES early Anarchy, Tap, 2006 issues (copies) live X-Ray Cafe compe tape, Naked Aggression, Plutocracy, Aproctus, Anal Cunt, Psycho (copies). Selling Docs, skate stuff $5 tapes. Nic 3620 146 PL NE Apt D-15, Bellvue, WA 98007.

WANTS!! Necros - IQ 32 7", Neos - End All 7", Judge - Chung 12". Unsafe At Any Speed 7", BGK - 1st LP, SSD - The Kids 12" (X-Claim), Toxic Reasons - War Hero 7" & Ghost Town 7", Christ on Parade 10", GI - Legless 7" & Make an Effort 7", DOA - Triumph 12" & General Strike 7", Crucifix - Capitolation 12", DI - Getting 12", Minor Threat - Filler 7" & In My Eyes 7". Please get in touch. I'll pay in cash. Rip-off dealers don't even... Contact me at: Altse Alatalo, Puistolamment. 34 95420 Tornio, Finland.

SET-SALE 12": A.O.D.-1st (blue, 20), Bad Posture (30), Christ On Parade- Sounds (15), Chronic Disorder-1st (screened, 20), Cunts-1st (15), Dwarves- Blood (red, 20), Minor Threat- Step (1st, 35), Poison Idea-Collectors (orig,blk,25), Royal Trux-1st (30), Screaming Trees-1st (25), V.A.- Why March (30). Nice copies. Send SASE for full list. Dave, 2640 Dwight Way #105, Berkeley, CA 94704

"DOODLES, SWEDISH hardcore band, desperately seeks distributors or bands who can trade or sell our first LP "Mushroom tea and the Misfits". Write: Johnny Christiansen, Grenby 25, 23023 Anderslov, Sweden"

DEEPREST #2 Looking for contributions. Free classifieds, cheap ads, send material for review, we need pictures of: ugly parents, Ron Popiel, Danny Bonnaduchi, Dementia. Free zine for contributors. Deeprest, 428 N8th St., 3rd floor, Allentown, PA 18102

HELP ME! 18 year old rude boy, joined the Army and ended up in Hicksville, I'm into, tats, ska, oi, hc, classical, and every other kind of music, Clive Barker, theater, drinking, and kinky sex. So excite me, amuse me, or just write me. Jamey, PO Box 443, Ft. Campbell, KY 42223 Send pics, art, poetry etc. I will respond to anyone.

WANTED: All Original, Subpop 100, Subpop 200, Independent Project Releases, Insipid Vinyl, Clawfist, M.Henderson, 2738 SE Taylor, Portland, OR 97214

YOUTHFUL PUNK WHO seeks band and intellectual stimulation. I like shit like Ramones, Misfits, Damned, Undead, Screechin Weasel, Pegboy and anything fast and furious. I like playing guitar, current events, and Punk rock. I want to start a band in North Burbs. If you want a pen pal to converse with, then write me. Nick Winter 897 Spruce St., Winnetka, Il 60093

COMIC ARTISTS & WRITER wanted: Moo cow publishing is interested is putting out comic books. Artists and writers please send samples for consideration. 38 Larch Circle, Belmont, MA 02178

CHEESE: a zine willing to expose the ubiquitousness of cheese and the preponderance of cheesy culture. Send $2 for 2 issues *and free gift!* Cheese: PO Box 55211 Portland, OR / 97238 "The zine that stinks"

TEXAS RECORDS for sale/trade: Huns, Vomit Pigs, Dicks, Offenders, Skunks, Hates, Nervebreakers, Ejectors, Big Boys, Poison 13, Cringe, Hugh Beaumont Experience, Bobby Soxx, Stains, AK 47, Really Red, Pain Teens, Next, Call 512 445-6423. SASE to Box 33033, Austin, TX 78764-0033.

IF YOUR NJ DYKE into anarchism, vegt. food, playing pool, talking politics, playing guitar/bass/ or drums, the Ex, Cocteau Twins, the city, romanticism, class war, communalism, beating up poseurs, spitting on cops, robbing yuppies, boots, being honest, friendly, trusting and maybe a little shy, then write to me and we'll see about having some fun in this fucked up world. Be well & resist! Your friend, Alex Progress, POB 444, Madison, NJ 07940

BLAH!!! AGAIN?! Since my first ad was a success, I return!!! I still listen to: Paxton-Quiggly, Nausea, Moral Suckling, Filth, Sugarcubes. Warning, Bikini Kill, etc. My zine Bullshit #1 for a dollar is available, #2 someday?! Booking for pals worldwide, especially Iceland!!! and New York!!! So write: Kay Oss, 2936 Blackstone, SLP, MN 55416

MUTANT CONTACT SERVICE! Are you bored? Loney? A freak? Receiving messages from space? Looking for other weirdos for correspondence, trading stuff, exchanging bodily fluids, phone sex, or whatever? Sign up with us! Send $3 (cash), and we'll match you up with three other likely case. Send $6 for our entire list, too! Write: Contact, PO Box 156, Amherst, NY 14226

MOVING SALE! I've gotta sell rare records by: Agent 86, Birthday Party, Black Flag, Calamity Jane, Nick Cave, Cramps, Damned, Fall, Mudhoney, Ramones, Sons of Ismael, Sub Pop, etc... Plus: Back issue collections of MRR + Fangoria, movies + music videos, movie + band posters. Low prices! Send a sase for complete list to: Max Smith, 165 Jessica Lane, Ashland, OR 97520

WILLY WONKA and the Chocolate Factory fans unite! I need lots and lots of material for a comprehensive, one-shot zine dedicated to this wonderful, quintessential kiddie-cult classic! Please send all artwork, essays, critiques, rantings, recipies— anything Wonka-esque— to: Todd, 6029 Arizona Avenue, Baltimore, MD 21206-3805. (Hi Megan! Get in touch!)

MOVED TO NY from Oregon in September. 19 year old girl seeks friends to meet, write, and hang out with. Psych/art student into Fugazi, Crass, Rollins, Samiam, Godflesh and more. Write Serra Toney, Box 912, Sarah Lawrence College, Bronxville, NY 10708, (914) 793-7704 Anyone from anywhere write as well!

HARDCORE set sale. This is your chance to get those great records that nobody else will give up. Send postage (2 stamps inside US!) for list. Dan, 1021 Cragmont Avenue, Berkeley, CA 94708, USA

DRUMMER WANTED for melodic, fast-paced band. Like a cross between NoFX and Screeching Weasel. We have practice space just make sure you have your own kit. Call Joe (708) 344-2580 By the way, we're in a suburb of Chicago.

CLASSIFIEDS

FOR SALE/TRADE; Minor Threat "In My Eyes" 7", Amebix "No Sanctuary" LP, FU's "Kill For Christ" (X-claim), AOF "What We Want..." 7", Zounds "Curse of..." LP, Mob, Crass, Blitz, Business, Conflict, Discharge, Disorder, Dils, Varukers, Mob 47, Naked Raygun, Partisans, Subhumans, Social Distortion, etc etc. Andrew Burton. 2, Barrow Close, Churchill, Bristol, Avon B519 5ND England

HEADCRAMP debut 7" single on red vinyl only $3.50 ppd anywhere in the world. EBW Distributing, 287A Grenville Ave., Thunder Bay Ont., P7A 2A8 Canada

FREE CATALOG Meathead Records has some cool music and stuff to sell you - dirt cheap, too! Distributors wanted. Meathead / 287A Grenville Ave. / Thunder Bay Ont., P7A - 2A8, Canada

GOOD COOK looking for a place to stay in the Boston area for my dog and I and possibly two friends. Can you help? Christy Bergland PO Box 3528 / Truckee, CA 96160

SELLING MY RECORD, tape and T-shirt collection all kinds of music from the 1960's, 70's, and 80's. From funk to punk. Send me your want lists to :Bob Farringtion, 7 Florence Dr., Clark, NJ 07066

AUSTRALIA ON $10 A DAY! A comprehensive guide to budget accomadation in OZ - accomadations from $6 a night in most major towns. Only $10 to JS Rt 1 Box 82 / Waynesville, MO / 65583 and ask for our free guide to "Survival in OZ" (limited quan.) No checks!

FOR SALE: Lemonheads 1st 7" $60; Weirdos "Destroy All Music" 7" $10; Gang Green "Sold Out" 7" on green vinyl $10; Welcome to Ax/ction Island compilation first pressing 7" $10; Poison Idea "Filthkick" 7" $10; Wrecking Crew 1st 7" $15; SLF "Hanx" and "Nobody's Heroes" pomo. copies $15 each; Germs "Lionshare" boot LP $20; Stiv Bators "Disconnected" LP $20. All prices debatable. Send offers to Jimmy Reject, 17 Howes Brook Rd., Marshfield Ma. 02050

DANISH OR DUTCH FOLK interested in sponsoring a killer new agepsychocore band please notify me before May. I'm coming over. It costs you nothing but info and fains you free entertainment and stuff. Musicians for hire, too. This goes for you, too, England! Johnno RT 1 Box 82 / Waynesville, MO 65583 USA

PUNK TREK! Yes, it's a punk-rock Star Trek fan club! If you're a punk (and ya gotta be punk) and you love Star Trek, please write and join up. We're going to have so much *fun!* There's the fanzine "Spock as Fuck" in which we will printing a pen pal listing, so you'll want to get in on this! Also, we are inviting all sorts of submissions and contributions. Katy Odell / 2445 Telegraph #6 / Oakland, CA 94612

FOR SALE/TRADE HC Lps and 7"s. Also some ska, oi, and punk, 2 NYHC "Where The Wild Things Are" (red/yellow vinyl), best offers. Send stamps or trade/want list for my list. Bill, PO Box 214, North Bend, OH 45052

PUNKS OF ALL DIMENSIONS. Starting new fanzine. Need material, any subjects, reviews, interviews, I don't give a shit what as long as it's not gossip or racist bullshit. Political stuff especially welcome. Special section on drug experimentation and the live punk experience. Get involved. Send me something and I will do the same. Smash the country and reorganize! Hits Of Acid zine c/o Jeff, 1855 Oak St #4, S. F, CA 94117

COREGASM FANZINE #3 out now with Agnostic Front, Sick of It All and Refuse To Fall plus reviews, photos, opinions and more. All for $1.50 ppd (out of U.S. $2.50 ppd). Bands: send demos and 7"s for review. Zines: send ads and zines. Photographers: send photos. Coregasm, 1136 Lamberton Road, Trenton, NJ 08611.

AS LARGE AS LIFE is the opiate of the masses, but better yet, it makes damn good toilet paper. Stamp, loose coin, trade to: #22-1680 St, St Mary's Rd, Winnipeg, Mtba R2M-1C9, Canada.

THIS FUCKN' FASCIST, parasitic, capitalistic, system sucks balls, is why I've gotta get rid of these. B.O. or trade. Busted at Oz-comp. L.P. (NM), Mau Maus- "Facts of War" EP (M), 4 old 7"s on a 12" - LP (NM), Discord 14 Flux of Pink Indians- "The Fucking Pricks" (Dbl. LP M), Disorder- "Under the Scalple" LP (M), Cravats- "Colossal Tunes Out" LP, 7" flexi (M), Under Grnd. Soldier- "Fun Fr. Profit" Lp (M). Have list of 200 others: Punk, Indust., 70's stuff. To: George. 2049 Brown Ave #E-21 Bensalem. PA 19020.

NOT JUST LIP SERVICE: A D.I.Y spirit comp 7" e.p. includes: Vex, Autonomy, Firing Squad, Litmus Green, Primitive Tribes, Social Insecurity. $3 post paid. Mass Media Records, P.O. Box 2692, Costa Mesa, CA. 92626, USA. Autonomy demo out soon!!!

MASS MEDIA RECORDS: Media Children but still... $3, dan "can you dig it?" $3, Social Outcast "Struggle" (double 7") $5 Not Just Lip Service: 6 band comp. $3. New catalop out now for a S.A.S.E. or 2 stamps. Punk belongs to punks not businessmen! Mass Media Records, P.O. Box 2692, Costa Mesa, CA 92626

NEW RADIO STATION looking for anything to play. WBAR is the Barnard College/ Columbia University area, New York City needs everything you can spare. WBAR, Macintosh Hall, Barnard College, New York, NY 10027. (212) 866-5285.

PROCREATING HUMANS of all natures: and deviations, take up your pens of steel and show to me the ultimate truths of your own existance. Chris. 24 Mac West. Bowling Green, Ohio, 43403.

RUPTURE/ DROP DEAD SHIT! Split 8" Hard Vinyl Record! 24 songs; 17 1/2 min. first batch on 6 color splattered vinyl! $5 ppd/ $7 world/ $5 surface world/ 10 for $34 anywhere. T-shirts! Rupture or Dropdead on black shirt $7.50 ppd./ $11 ppd world. Badges! $.75 ppd./ $1 ppd world. Also record/ etc. List free with order or send stamp/ IRC. Brian, P.O. Box 8511, Warwick, RI 02888 U.S.A.

TAPE CLASSIFIEDS

40 WORDS $2CASH ONLY!!!!

REAL KIDS, Bristols, Classic Ruins, Unnatural Axe, Volcano Suns, Two Saints, Prime Movers, Outlets, Nervous Eaters, Voodoo Dolls, Slaves, Tom Dickie and the Desires, Eels, Underachievers, Queers, Dawgs, Rubber Rodeo, Stains, Wrecking Crew, Bound and Gagged, Mung, Gorehounds, Big Meat Hammer, The Balls, Groinoids, Accidents, Organ Donors, Rising Suns, and many more. Get on our mailing list now! Warning: Some tapes contain unsuitable language and offensive gestures. Boston Archives, PO Box 232, Newton, MA 02165, USA.

NOISE. LOTSA NOISE. Yet not just any noise, interesting and different noise. Got it? This is what we want for upcoming compilations. Be noisy, interesting, dare experimental? Have fun, send tapes: Mutagene Musick Products, P.O. Box 616, Easthampton, MA 01027.

BODIES IN THE STREETS Black flags flying, Jesus triping on Acid pissing in his pants and saying fuck all you followers and fuck authority. The CNF Video is only $15 postage paid to: CNF POB 9152 Va. Beach, VA 23450

SICK OF CORPORATE ROCK? Get the 60 minute cassette release, "The Early Days" from Skidd Freeman. "A wall of toxic noise" -FF #35, "Home brewing psycho rock" -Shoelace #3, "Brutal" -MRR #114. Send $6 to: John Kenney, P.O. Box 4281, East Lansing, MI 48826.

VIDEO FOR SALE OR TRADE: Over 1000 shows. Helmet, Jesus Lizard, GG, L7, Rollins, Babes, Hyenas, Dwarves, Fear, Pearl Jam, Ramones, Ministry, Fugazi, Sonic Youth, Mudhoney, Nirvana, Godflesh, Greenday, Painteens, Skinny Puppy, Murphy's Law, RHCP, Soundgarden & 100's more. WriteL: Merle Allin, 298 Mulberry St. #7D / New York, NY 10012 Call (212) 274 - 0803. Send $1.00 for large list.

VIDEO-Looking for traders who tape shows in their area. Due to finances/ I have to be kinda selective so I apologize. My forte is DC stuff but I have others. J. Hunter CPO Box 710195 Tulsa, Ok 74171. If you want to buy, I can sell also, just send a sase for a list. I don't give 'em away, but I'm cheaper than most.

GG ALLIN VIDEOS: For sale only. All new shows from 1991 & 1992 with the Murder Junkies. All shows excellent quality from the masters. Lots of blood, shit, and violence. Get them from someone who was there or you can get them from other sources and get copies of copies of copies. Write: Merle Allin / 298 Mulberry St. #7D / New York, NY 10012 Call (212) 274 - 0803

LOOKING FOR LIVE TAPES from Monomen, Huevos Rancheros, Kings of Rock, Roofdogs, Drunks With Guns, Bullets for Pussy, Strangulated Beatoffs and more. (Estrus bands and garage stuff, too!) Will trade or play! Charly Wiesauer, Jainzen 37, 4820 bad Ischl, Austria, Europe.

IF WE HUNG ALL THE LANDLORDS...90 minutes benefit comp. tape featuring Amnesie, Econochrist, Ground Round, The Jolly Ho-Ho's, Lamento, Less Miserables, Litmus Green, Lung Butter, Paste, Les QQQ, Qore, Sea Shepherd, Toshiyuki Hiraoka, Vex, W.O.R.M. and booklet. $4 US / $5 World / $6 Airmail to: Spock, 660 45th Street, Oakland, CA 94609, USA Send stamp for list.

TAPE CLASSIFIEDS

40 WORDS $2CASH ONLY!!!!

ANYONE OUT THERE WHO wants to tape me some out of print stuff on audio tape? Need: any Shitdogs, Standing Waves, Are we too late for the trend V/A LP (TX), any Gears (7" and LPs), Dogs 7" John Rock (Dynamic Records), Nothings 12" A Lot To Learn, any Diodes (Canada) and much more obscure US punk/HC stuff. Cash or trade! Charly Wiesauer, Jainzen 37, 4820 bad Ischl, Austria, Europe.

BANDS WANTED FOR COMPILATION. New NY indie looking for bands (punk, HC, thrash, grunge) for cassette comp. Looking to put some life into NY. Looking mainly for NY bands but will consider out of state/foreign. Send tapes to: Buzz Factory Recordings c/o J. Gallo, 61-36 160 St., Flushing, NY 11365. All bands used will receive free copies.

HIGHLY WANTED: INTEGRITY CASSETTE 7" on Progression Records + shirt on Victory. Shirts wanted of Release, Four Walls Falling, Freewill, Headon, Amenity (any) have tons of trades. Send want/ trade list to Hans J. Demeesterstraat 33, 8800 Roeselare, Belgium.

VIDEO TAPES FOR TRADE on NTSC (US) or Pal systems. L7, Clash, Ramones, Christian Death, Subhumans, Iggy, N.A., Misfits and many others. Lacy, 489 Prentis #26, Detroit, MI 48201.

VINCENT'S LOBE: 8 song demo out now! 35 minutes long and a bargain at $3 ppd. Order now and be included on exclusive mailing list! Also available: tapes of live shows, improv jams, and documentary/live video. Vincent's Lobe, 268 Grand Blvd., Massapequa Park, N.Y. 11762

TONS OF GREAT LIVE AUDIO BY: Jane's Addiction, Helmet, Cure, Smashing Pumpkins, NIN, Pixies, Peter Murphy, Sisters Of Mercy, Nirvana, Quicksand, Danzig, Prong, Biohazard, Soundgarden, Faith No More, Red Hot Chili Peppers, Ministry, Metallica, Living Colour, REM, U2, & mucho more, including alternative/hardcore/metal. Many D3 master recordings, including L7, Quicksand, & others. Send 2 stamps or $2 (foreign) for large list to: J. Dudeck, 9 East Saylor Ave., Plains PA 18705, USA.

OUT OF FOCUS video fanzine #1. 2 songs and interviews with Green Day, Spitboy, Paxston Quiggly, Game Face, The A.G.'s, and the Voodoo Glow Skulls. VHS only, $7.00ppd, $10.00 for foreign. Bob, 1326 Fredrick Lane, Naperville, IL 60565 Naked Aggression write to me because I have something you forgot on tour.

ATTENTION ALL SCUMFUC BANDS! We need the strangest GG Allin cover tunes for a new comp. tape. We can't pay but you'll get a copy for yourself and GG will heart it. Send your cover tune to: C.I.P. c/o Doug Brunell, 39 Sterling Rd., Mt. Pocono, PA 18344 or call (717)839-2364.

ALTERNATIVE MUSIC VIDEO PRODUCTION- All budgets (well, almost all!). What's yours? High-resolution, broadcast quality, perhaps not for broadcast, though (fuck MTV). No assholes. No swindles. No bullshit. Write to: Spectre Productions, 99 Palmer Avenue, Tenafly, NJ 07670. Fight censorship!

TAPER LOOKING TO TRADE quality live audios: Slint, Drive Like Jehu, Sebadoh, Pavement, F. Lips, King Kong, Medicine, Unrest, Volcano Suns, Melvins. Also looking for Europeans who tape Peel Sessions & live radio shows first hand. Dave B., 120 S. We-Go, Mt. Prospect, IL 60056.

WEASEL-MX 45-minute "Obvious" cassette good to go. Punk rock/funk/hip-hop mess, and we ain't no RHCP wannabe's. Spiffy stuff on good TDK tape. $3 cash only: cDc communications, P.O. Box 53011, Lubbock, TX 79453. Thanks!

TAPE TRADES: Have 400+ live shows, 1000's of studio LP/7" material. Looking for studio/demo/interview/varities-punk, ska, reggae, metal, industrial (dance/harsh) and more. Your list gets mine. Patt, 88 May St. #2, Worcester, MA 01602.

VIDEOS!!! Pain Teens, Distorted Pony, Ethyc Meatplow, Babycawd, Jesus Lizard, Unsane, Cop Shoot Cop, Cows, Surgery, Silverfish, Helmet, Swawns, Killdozer, Sandy Duncans Eye, Slug, Urge Overkill, Neurosis, Nick Cave, Antiseen, Lunachicks, Ministry, Ox Bow, Foetus, Alice Konut, Railroad Jerk, Melvins, Tar, King Carcass, Boss Hog, Dwarves, Tons more! Stamp or $2 for big list to JK, P.O.B. 562, Mundeleiw IL 60060.

VIDEOS!!! Bades in Toyland, L&, Nirvana, Pearl Jam, Dinasaur Jr., Hole, Mudhoney, Rolllins, Fugazi, Sonic Youth, Soundgarden, Tad, Fluid, Nymphs, social distortion, BHCP, Superchunk, Muffs, Danzig, Wrecking Crew, Sepultura, Napalm Death, Sick Of It All, Quicksand, Burn, Rest in Pieces, Nausea, C.O.C., Cromags, Lush, Underdog, Tons more! Stamp or $2 for big list to: JK, P.O.B. 562, Mundeleiw IL 60060.

WANTED: ALL THROBBING GRISTLE cass., 7", 12", Video, pictures, video's, anything, lots to trade,(Am Rep / Sub-pop / T&G / cash) will trade big for 24 cass. box set in orig. case, or not. Calbee, 2149 Country Club #12, Woodridge, IL. 60517

FLEM DHAGGA CHRONICLES 3 & 4 Starfin & Night of the Living Dumpster are currently available to all 2 full length chronicles on 1 cassette. Includes "Dumpster Theme" contact Green Flem Lid Dhagga & the CNO: Maggot Records, Box 3131 Talcottville Station, Vernon, CT 06066. Vinyl - not fur!

VIDEO: Three classic Splatter/Morbid flicks or two hours of choice grind/NYHC shows from 100+ selections on NTSC VHS for $15. Write to swap software: E.P.V., P.O. Box 34858, Chicago, IL 60634.

VIDEO FOR SALE OR TRADE: Sonic Youth, Nirvana, Pearl Jam, Helmet, Hole, Nation of Ulysses, etc. Elliott Adams, 2801 Downing Ct., Edmond, OK 73034.

COMPILATION TAPES: DOES ANYONE else enjoy making their own 90-minute compilations of cool songs they like? If you do, send me one and I'll send you one of mine! Craig Beveridge, 7171 San Salvador Drive, Boca Raton, FL 33433.

VIDEOS WANTED FOR public access TV show. Music, film, etc. Guru Entertainment, AHJ Bird, PO Box 115, Bedford, MI 49020.

ITALIAN/ EUROPEAN VIDEOS (Pal/ Ntcs) for sale or trade. 100s shows including: Cure, H. Rollins, Nirvana, P. Jam, Mudhoney, S. Youth, L. Battery, F.N. More, Pavement, Soundgarden, S. Pumpkins, Jesus & M.C., Ministry, Metallica, M. Puppets, L7, S. Trees, R.H.C.P., Ramones and many more. Send your list or $1 for mine: F.C., via Grandi, 8 20090 Fizzonasco (MI), Italy.

TAPE TRADER. Trade tapes of records, demos, live, Peel Sessions (HC, punk, grind, DC, metal). Want: Melvins, Nirvana, Celtic Frost, Rites Of Spring, Godflesh, Charred Remains. List for list, video too. Ralph Centra, 15 Bay 17th St, Brooklyn, NY 11214.

VIDEOS AVAILABLE! ON ALL WORLD SYSTEMS! Agnostic Front, Murphys Law, S.O.I.A., Ramones '92, Danzig, Descendents, All, Misfits, Buttholes, L7, Jesus Lizard, Beasty Boys, Current 93, Whitehouse, Bikini Kill, Rollins, GG Allin, Mr. Bungle, Hardons, Laughing Hyeanas, Gorilla Biscuits, No FX, Hole, Born Against, Superchunk, Operation Ivy, and lots more! Next day service! $1. Big List! (201)853 4420. Write: P. DeMattia, 8 Haddon Road, Hewitt, New Jersey 07421-2329, USA.

IF YOU'RE INTO BANDS like ENT, Rudi Peni, Larm, Diatribe...it'd be fuckin nice to trade tapes together. It's easy. Your list gets mine. Michel Gagnon, 1550 9ie'm Rue Grand-Mere, Quebec, G9T 5M5, Canada. Thanks to Marcus (UK) and Jay (US).

VIDEOS AVAILABLE!!! 100's of private live recordings and rarities from all over the world. Too many bands to even begin listing! Lots of alternative/ punk/ hardcore/ post-HC/ noise/ industrial/ thrash/ grind/ whatever! all the biggies, indies, and lots of underground bands. Send $2 or stamp for big list and immediate respondce to: JK, P.O. Box 562, Mundeleiw IL 60060.

NO SANER "PRISTINE" 8-song cassette for a mere $3 ppd in US. Heavy like Oprah. 14317 Climbing Rose Way #202, Centreville, VA 22020.

POP WILL EAT ITSELF? I've got news: Pop Done Et Himself! A 29 band, 90 minute compilation for only $3. Same price gets you "I'm Too Costes," the newest cassette e.p. from the Someday People, or their "Devil's Playthings" tape. $4 for Wooden Igloo's "Jesus By The Neon Light" cassette. PO Box 384, Front Royal, VA 22630. SASE for catalog.

BURRITOVISION - A PUNK TV SHOW. Send me tapes and I'll play them. Include postage if you want tapes returned. Bob Suren, 3421 S.E. Micanopy Terrace, Stuart, FL 34997.

HEADCRAMP - Awesome video including interviews, concert footage, stupid stuff, bowling and rock videos, etc. Over 1 hour, 1st generation, high quality, full hi-fi stereo sound, totally pro-edited, etc, etc. Only $6 postpaid. 287A Grenville Ave, Thunder Bay, Ont P7A 2A8, Canada.

VIDEOS (450+) for sale/trade: Dinosaur Jr, Rollins, Zorn, Beastie Boys, Fugazi, Kiss, Descendents/All, Nomeansno, Melvins, Op Ivy, Nirvana, Laughing Hyenas, Jesus Lizard, SubPop/Dischord/industrial/rap... Anyone have Rhythm Pigs? Traders send lists: Oogy, 1560 Bloor St E #71, Mississauga, Ont Canada L4X 1R8

LIVE OR DEMOS BY: All, Bad Brains, Bad Religion, Big Drill Car, Buggerall, Buzzcocks, Circle Jerks, Crimpshrine, Dag Nasty, Descendents, Dinosaur Jr, Doughboys, Down By Law, Downfall, Fiendz, Fugazi, GooGooDolls, Green Day, Jane's Addiction, Jawbreaker, L7, Milestone, Misfits, Mr T Experience, Nirvana, NoFX, Operation Ivy, Samiam, Screeching Weasel, Snuff, Smiths, Soup, Superchunk, Sweet Baby Jesus, Wynona Ryders. Send a SASE to: Jason Duncan, 507 Windridge Circle, Inman, SC 29349 for a complete list.

VIDEO FOR TRADE OR SALE ($10 for 2 hours): Mule (ex-rhythm section of Laughing Hyenas), Hasil Adkins, Bikini Kill, Sonic Youth, Body Count, Dwarves, Melvins, Fugazi, Einsturzende Neubaten, Jim Rose Circus Sideshow, 330 shows. Send an SASE to Matt, 60 Thompson Lane, Nashville, TN 37211.

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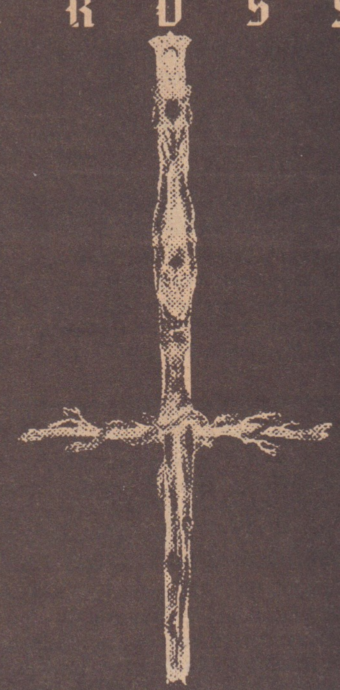

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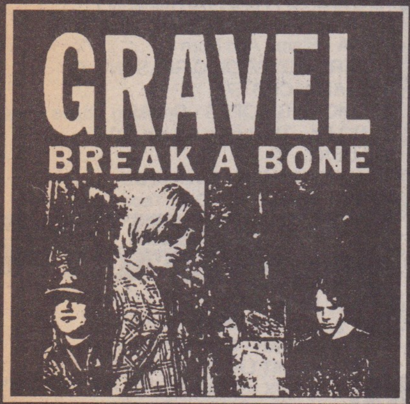

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1992 TOP 10 LISTS

Annual Top 10 Lists by rock critics are an established tradition. Of course, most rock journalists don't spend much money on music. They are on the mailing lists for all the major labels, and their lists tend to reflect that. Those "Best of what came free in the mail" lists don't really cut it at a time when rock music has been driven so far underground by corporate mass marketing. How many of the thousands of independent releases reviewed in MRR last year were even heard by the supposed experts?

Some MRR staff members, who we should point out are fans not critics, wanted to share their lists of 1992 faves with you. They have been asked to exclude major label releases because that stuff gets more than enough publicity elsewhere. It's become tougher to figure out which releases are from majors, since they now own labels they don't distribute themselves in addition to owning the two biggest indie distributors. We didn't attempt to weed out the bands who have quietly signed to majors, but continue to put out records on indie labels as part of their major labels marketing strategy to gain the band more street credibility. Hopefully we'll avoid the trap of publicizing those bands in these pages, since zines who accept ads from majors seem more than willing to fuel the hype for all the "Cover of the month" type bands.

Enjoy the lists for what they are worth. You may see a list by someone with taste similar to your own and get turned on to a great record you might have missed. One word of caution though; don't fall into the trap of thinking that the best records are the ones on the most lists. The law of averages are for people with average taste!

Mel Cheplowitz

MEL CHEPLOWITZ

1. HEAVENLY - Le Jardin de Heavenly LP
2. THE SWEET THINGS - Deliver 7"
3. ONE MAN RUNNING - Stress 7"
4. V/A - This Is Fucked, This Is Shit 7"
5. SUPERCHUNK - Tossing Seeds LP
6. MADDER ROSE - Headshot 7"
7. THATCHER ON ACID/WAT TYLER - split LP
8. SCREECHING WEASEL - double Live 7"
9. NO FX - The Longest Line 12"
10. NIGHTBLOOMS - 12"

LANCE HAHN

1. SUGAR - Copper Blue LP
2. DRIVE LIKE JEHU - Bullet Train 7"
3. HEAVENLY - Live
4. PIXIES - Souls on Fire LP
5. ROCKET FROM THE CRYPT - Circa, Now! LP
6. SNUFF - Reach LP
7. TREEPEOPLE - Something Vicious For Tommorrow LP
8. SUPERCHUNK - Tossing Seeds LP
9. JAWBREAKER - Bivouac CD
10. STRAWMAN - LP

BEN WEASEL

1. FACE TO FACE - No Authority 7"
2. QUEERS - Proud Tradition double 7"
3. V/A - Blame And Burn 7"
4. ZERO BOYS/TOXIC REASONS 7"
5. FLAP JACKS - 7"
6. SMOKING POPES - Smoking Popes Break Up 7"
7. NO FX - The Longest Line 12"
8. LUCKY - 7"
9. JAWBREAKER - Bivouac CD
10. CRIMPSHRINE - Duct Tape Soup LP

TIMOJHEN MARK

1. 16 - double 7"
2. RANCID - Single One 7"
3. ZENI GEVI - Nai-ha CD
4. MANLIFTINGBANNER 10"
5. LEATHERFACE/WAT TYLER split double 7"
6. FACEPULLER - Cranial Expansion Device CD
7. DOWNFALL - It's Not Your Fault 7"
8. V/A - Women's Liberation CD
9. CROSSED OUT - 7"
10. JON SPENCER BLUES EXPLOSION - LP

RAY LUJAN

1. MEGA CITY FOUR - Sebastopol Rd. LP
2. JAWBREAKER - Bivouac LP
3. SUGAR - Copper Blue LP
4. VOMIT LAUNCH - Dogeared LP
5. NO FX - White Trash, Two Heebs, and a Bean LP
6. SAMIAM - Billy LP
7. NUISANCE - Confusion Hill LP
8. RADON - 7"
9. DUH - Blowhard LP
10. ROCKET FROM THE CRYPT - Circa, Now! LP

TIM YOHANNAN

1. NEW BOMB TURKS - LP and 7"
2. HEADWOUND - 7"
3. DIESEL QUEENS/RED AUNTS/HUMPERS Live shows
4. QUINCY PUNX - (Me) 7"
5. NAKED AGRESSION - Keep Your Eyes Open 7"
6. SAIRAAT MIELET - Tippa Tappaa 7"
7. NATIONS ON FIRE - LP
8. MANLIFTINGBANNER 10"
9. GRIMPLE - One More 7"
10. QUEERS - Proud Tradition double 7"

CHRIS DODGE

1. ASSUCK - Anticapital LP
2. BRUTAL TRUTH - Extreme Conditions Demand ... LP
3. CARCASS - Necroticism...Descanting the Insalubrious LP
4. DUH - Blowhard LP
5. MAN IS THE BASTARD - Abundance...7"/Backwards...7"
6. MELVINS - Lysol LP
7. MINDROT - 7"
8. PUNGENT STENCH - Been Caught Buttering LP
9. RUPTURE - Righteous Fuck 7"/Corrupture 10"
10. V/A - Appointment With Fear CD

PAUL CURRAN

1. HEAVENLY - Le Jardin de Heavenly LP
2. ONE MAN RUNNING 7"/RADON 7"
3. SUGARCUBES - Hit 7"
4. SUTURE - Pretty Is 7"
5. JAWBREAKER - Chesterfield King 12"
6. BAD RELIGION - Atomic Garden 7" /NO FX - Lisa & Louise 7"
7. PINHEAD GUNPOWDER 7"/SCHWARTZENEGGAR 7"
8. CHUMBAWAMBA - Shhh LP & Behave 12"
9. THEE HEADCOATEES - My Boyfriends Learning Karate 7"
10. MECCA NORMAL - Upside Down Flame 7"/Rose 7"

JOE DONOHOE

1. NEUROSIS - Souls At Zero LP
2. BAKA MONO - Fuck Cassette
3. STEELEPOLE BATHTUB - Borstal/Bozeman 7"
4. THE MUFFS - Guilty/ Right In The Eye EP
5. MONO MEN - Wrecker LP
6. V/A - Estrus Gear Boxed Set 7"s
7. CASPAR BRÖTZMANN - All CD
8. MOTHERFUCKER 666 -Live
9. DARK HORSE CANDIDATE - Live
10. CITIZEN FISH - Wider Than A Postcard LP

DEVON MORF

1. BLOWNAPART BASTARDS - Demo Cassette
2. CRÜCK - Live
3. FUCK BOYZ - Love American Gladiator Style 7"
4. LEATHERFACE - everything
5. PILEDRIVER - Live
6. SMALL - CD
7. SUBMACHINE - Live
8. SWITCH - Live
9. TILT - 7"
10. V/A - Women's Liberation CD

JUX

1. DOG FACED HERMANS - Mental Blocks LP
2. COWS - Cunning Stunts LP
3. THACHER ON ACID/WAT TYLER - split LP
4. GOD IS MY CO-PILOT - Gender Is As Gender Does 7"
5. HELMET - Unlive LP
6. CHUMBAWAMBA - Shhh LP
7. V/A - Smells Like Smoked Sausages double 7"
8. JAWBREAKER - Bivouac LP
9. AM I TOTALLY NORMAL TOO - Zine
10. V/A - Virus 100 LP

SUZANNE BARTCHY

1. CHUMBAWAMBA - Shhh LP
2. V/A - Discharged - From Home Front To War Front 7"
3. SCREECHING WEASEL - My Brain Hurts LP
4. BAD RELIGION - Generator LP
5. NO FX - The Longest Line 12"
6. OFFSPRING - Ignition LP
7. JAWBREAKER - Bivouac LP
8. V/A - Virus 100 LP
9. NEUROSIS - Souls At Zero LP
10. HANSON BROTHERS - Gross Misconduct LP

MYKEL BOARD

1. VAGINAL JESUS - Jesus Saves (His Pennies) 7"
2. ROKY ERICKSON - You're Gonna Miss Me CD
3. NO FX - White Trash, Two Heebs, and a Bean LP
4. G. G. ALLIN and ANTI-SEEN - Murder Junkies LP
5. NUT JOB - The Hard Tape Cassette
6. HANSON BROTHERS - Gross Misconduct LP
7. SCREECHING WEASEL - I Wanna Be A Homosexual 7"
8. GENBAKU ONANIES - On Time CD
9. HUASIPUNGO - 7"
10. DRUNKS WITH GUNS - Headgiver 7"

BRUCE ROEHRS

1. NEW BOMB TURKS - Destroy Oh Boy LP
2. SUPERCHARGER - LP/QUEERS 2x7"
3. DWARVES - Thank Heaven For Little Girls LP
4. ANTI-SEEN - Today Your Love 7"
5. DOLPHINS - Fiesta Of Fools 7"
6. DIRTY LOVERS 7"/FUCKERS 7"
7. CHEATER SLICKS 7"/CHAOS UK 7"
8. LA PERERA 7"/CEREBROS EXTREMIDOS 7"
9. SUPERSUCKERS 7"/SINISTER SIX 7"
10. V/A - American Headache LP
11. JEFF DAHL & AMERICAN SOUL SPIDERS - 2x7"

LAST WILL

1. STEREOLAB - Super Electric Peel Sessions
2. VELOCITY GIRL - My Forgotten Favorite 7"
3. MAGNETIC FIELDS - 100,000 Fireflies 7"
4. SMOKING POPES - Smoking Popes Break Up 7"
5. CORDUROY - Hum 7"
6. NIGHTBLOOMS - 59 (#2)
7. JOLT - Lullaby 7"
8. BULLDOZER CRASH - Changing 7"
9. THE SWEET THINGS - Planet Love's On Fire 7"
10. CAROLINER RAINBOW ... - Burdensome Blood

KEN SANDERSON

1. NO COMMENT - Downsided 7"
2. EXTREME NOISE TERROR - Phonophobia 12"
3. SPITBOY - 7" and Live
4. BUZZOVEN - Wound 7"/Hatebox 7"/and Live
5. V/A - Son Of Bleeeeaaaauuurrrghhh 7"
6. SEPTIC DEATH - Theme From Ozobozo CD
7. GROSSEST NATIONAL PRODUCT - Live
8. SCHLONG - Yellow Waxy Build Up LP
9. PINHEAD GUNPOWDER - Faziah 7"
10. ASSFORT - The Unlimited Variety Of Noises 7"

MICHELLE HAUNOLD

1. HUMPERS - My Machine LP (and Live)
2. SUGAR - Copper Blue LP
3. MUFFS - New Love 7"/Guilty 7"/and Live
4. SUPERCHARGER - LP
5. PANSY DIVISION - Undressed Cassette
6. SUPERSUCKERS - Smoke From Hell LP
7. LEATHERFACE - No Superstitious 12"
8. MOTHERFUCKER 666 - She's Outta The Scene 7"
9. METAL MIKE/HEAD - split 7"
10. DEVIATORS - Century 21 7"

ALISA SCHULMAN

1. SUPERCHUNK - Tossing Seeds LP
2. HEAVENLY - Le Jardin de Heavenly LP
3. SUGAR - Copper Blue LP
4. PAVEMENT - Slanted And Enchanted LP
5. JOLT - Lullaby 7"/CORDUROY - Hum 7"
6. MUMMIES - Never Been Caught LP
7. NEGU GORRIAK - Gure Jarrera LP
8. PARASITES - Crazy 7"/FLOP - Anne 7"
9. GRAY MATTER - Drain LP
10. ROCKET FROM THE CRYPT - Circa Now! LP

MAXIMUMROCKNROLL MAXIMUMROCKNROLL MAXIMUMROCKNROLL

#37/June '86. CIA, Insurgency, BeBop Records, Ministry Of Truth, Third Force, 5 Balls Of Power, Numb Sex, Raunch Records, The Sarcastic Assholes, "Youth & Fascism," "Step Forward: The Great Peace March."

#43/Dec '86. Varukers, BGK, State Of Confusion, Stetz, Crash Box, Dehumanizers, Creeps, Nasal Sex, Billy & The Willys, "Child Abuse."

#44/Jan '87. Raped Teenagers, APPLE, Unseen Force, Extrem, Scoundrels, Skeezicks, Chronic Disorder, Serial Killers, "Biafra on Dead Kennedys split-up," "New Alien Work Permit Laws", The CIA.

#45/Feb '87. Negazione, Instigators, Heibel, GG Allin, Random Killing, Youthquake, Bugs, Alptraum GMBH, SS-20, Expatriate, Les Cadavres, Inside Out, Life Sentance, Cringer, "Sid & Nancy."

#46/Mar '87. False Prophets, Misanthropic Charity, Anti-Cimex, Cagalhoes, Ax/ction Records, Damage, Face First, Brains Of Humans, "Prisons: Society's Greatest Crime."

#47/Apr '87. Heresy, Ripcord, Electro Hippies, L'Attentat, Condemned Attitude, Dissent, Nothing In Particular, Capital Scum, Bomb, Useless Pieces Of Shit, Quod Massacre, Desperate Minds, Manson Youth, I Refuse It, Depo Provera, "Populism."

#48/May '87. Mr T Experience, Wimpy Dicks, Opinion Zero, KGB, Insted, Unrest, Desecration, Shell Shock, Gore, Subvert, Th'Inbred, Accused, "Jesse Helms," "H1 Work Permits."

#49/Jun '87. COC, Short Dogs Grow, Painted Willie, Diddly Squat, Pin Prick, SAD, A Priori, Infection, "Shred Of Dignity," Flipside zine, "AIDS & The Sexual Counter-revolution."

#50/Jul '87. Newtown Neurotics, Bulimia Banquet, Indigesti, Euthanasia, RF7, Lethal Gospel, Sedition, Grumpforts, Screeching Weasel, "Putting On Shows In The UK."

#51/Aug '87. Isocracy, Nick Toczek, Stikky, SDI, Ruido De Rabia, "Ideological Fanaticism."

#52/Sep '87. Crucial Youth, Bad Dress Sense, Filthy Christians, Baby's Got A Gun, Fratricide, The Sins, Krull, Bomp magazine, "Secret Government In America."

#55/Dec '87. Culture Shock, The Web, Intense Mutilation, Where's The Pope?, Dan, Duck Duck Goose, Stevie Stiletto, Fail-Safe, Hong Kong punks, "Draft Registration," "Thinking About Eating: Vegetarianism," "Pacho Mama: Nature And Technology."

#56/Jan '88. Beatnigs, Neurosis, Civilisied Society?, Hunger Artist, SANE/Freeze.

#57/Feb '88. Operation Ivy, Detonators, Soul Side, Blyth Power, Blisters, Thumper, Affirmative Action, Vomit Launch, "Musical Underground In Czechoslovakia."

#58/Mar '88. Firehose, Squandered Message, Sheer Terror, CBMT, Zalozba FV, Will Shatter, Victor H of Alchemy Records.

#59/Apr '88. Va Bank, The Plague, Foundation, Black Uniforms, Damage, Four Walls Falling, Nazdor, Majority Of One, "Inconnu & the Hungarian Underground," "Pacifica vs the FCC."

#60/May '88. Scream, Cowboy Killers, Flitox, Subterranean Kids, POW, Chumawamba on Northern Ireland.

#61/Jun '88. Women's Issue with Frightwig, Mecca Normal, Yeastie Girlz, Burning Bush, Bitch Fight, Ruth (Mordam) and Joanna (De Konkurrent), "Nicaragua with Jane Guskin," Positive Force DC sexism discussion w/ Cynthia Connolly, Amy Pickering, Alex MacKaye, Guy Picciotti.

#62/Jul '88. No For An Answer, Panx Romana, Filthy Few, Original Disease, Political Silence, Hate Crew, Gna Gna, Boo Hiss Pfflt, Steve Ignorant on Crass, "Native Land Rights."

#63/Aug '88. Crimpshrine, Dag Nasty, Christ On A Crutch, God, Sockeye, Mental Disturbance, Weenie Roast, Love Gods In Leisure Shirts, "Free Trade and Acid Rain," "Meese Is A Pig."

#64/Sep '88. Flux Of Pink Indians, Walking Seeds, Naked Angels, Hungry Trolls, Art Phag, When People Were Shorter And Lived By The water, Sentimiento Incontrolable, Boom & the Legion Of Doom, Wig Torture, "Preventing Rape."

#65/Oct '88. SNFU, Social Distortion, High Circle, Les Thugs, Feed Your Head, Attention!, Fear Of God, Spongetunnel, Oncle Slam, KBO!, Really Fast Records, @narchy Conference in Toronto, "NYC Riots", "The End Of The World As We Know It."

#66/Nov '88. Fugazi, Danbert Nobacon, Rhythm Activism, Opposition Party, Sloppy Seconds, Brain Dead, Imminent Attack, Jot, SFA, "Discussion with Chris Bald (Ignition) and Thomasso (NoNoYesNo), "Skinhead Violence," "Guatemala," 1 In 12 Club.

#67/Dec '88. Pagan Babies, Thatcher On Acid, Joyce McKinney Experience, Adolescents, Murray Bowles mimi-photo zine, "Federal Investigators and Your Rights," "Ed Meese and Pornography."

#68/Jan '89. The Ex, Sham 69, Hotalacio, Last Option, Herb Tarlicks, Não Religão, Sonic Disrution Theory, Sanov 1, SSDC, "Top 15 Albums Covers," "A Trip To Communist Cuba," "Skins and Nazis."

#69/Feb '89. Bad Religion, Annie Anxiety, Forgotten Rebels, Decadent Few, Sick Of Intolerance, Breakdown, False Hope, Youngblood, Media Children, "South African Political Landscape."

#70/Mar '89. DOA, Spermbirds, Agent 86, The Walking Ruins, City Indians, Seizure, Cadavres De Niños, "GG Declares Suicide." "Eugene Gardens In East Germany," Doug Minkler.

#72/May '89. Naked Raygun, 7 Seconds, Jingo De Lunch, Die Trottel, Glee Club, Sociedad Violenta, Alternative Inuit, BFD, Maaseudun Tulevaisuus, Amnesia, Hate X9, Blu Bus Records, "Big Mountain Relocation," "Technology."

#73/Jun '89. Crime, Fidelity Jones, Maggot Sandwich, Jailcell Recipes, Bambix, Earth Army, The Dread, Organ Donors, Dawn Of Liberty, No Alternative, "Nazi Resurgence in Germany," "Book Your Own Fucking Tour," "Nightline TV Discrimination."

#74/Jul '89. Dissent, Moral Crux, Neutral Nation, The Magnificent, Brotherhood, Bolt Thrower, Desperate Minds, Bristol's Kronstadt Club, TV Smith, "Mozambique," "People's Power: Two Decades."

#75/Aug '89. Gwar, SubPop Records, Jack Endino, Galloping Coroners, Slowjam, Bloody Mess & The Skabs, KSU, Alcoholics Unanimous, Asbestos Death, Porcelain Boys, Kondom Nation, Vegetable Spit, Kamala & the Karnivores, "Evangilism and Armageddon."

#76/Sep '89. Steel Pole Bath Tub, Tim Kerr, No Empathy, 3 Legged Dog, Underdog Records, Fiendz, Gruesomes, Drowning Roses, Freaks Of Nature, Second Chance, Funeral Swans, "Palestine, Israel and Intifada," "Anti Racist Action," "Burn Your Flag."

#78/Nov '89. Majority Of One, Ludwig Von 88, Slapshot, Rocks, Berurier Noir, Society Gone Madd, Mistaken Identity, Conspiracy Of Equals, Schpoostik Hospital, Monido7, "Touch & Go Retro," "Positive Force DC," Anti Racist Action," "German Squats.

#80/Jan '90. Seein' Red, Ultraman, Instigators, Libido Boyz, Sacred Hate, Just Say No, Sugar Shack, Mark Of Cain, Born Against, Pennywise, Provocative Punk Productions, Gutwrench, Jello Biafra on 'Terminal City Ricochet'.

#81/Feb '90. Hard-Ons, Concrete Sox, Naturecore, Blockade, Public Humiliation, 7 Minutes Of Nausea, Colera, Rhythm Collision, Zero Boys, "See Hear," "UK Indie Press," "Panama Invasion."

#82/Mar '90. Nausea, Les Garcons Boucher, Antiseen, Abs, Neanderthal Sponge, SS-20, Scared Straight, Oi Polloi, Malachi Krunch, PAinful X-tremeties, Aku-Aku, "Milkbone Collective," Kevin Army, "Dirty Rotten Press."

#83/Apr '90. Jerry's Kids, Dezerter, Helios Creed, Samiam, Decadence Within, Coffin Break, Alienation, Dryrot, Psycho Squatt, Red Letter Day, Headstrong, Bone Shavers, Flagrants D'Eli, "The Shadow," "War On Drugs."

#84/May '90. Cringer, No Use For A Name, DI, Sofa Head, Industrial Suicide, Serial Killers, Citizens Arrest, Radiation Sickness, First Strike Records, "Germany's Move Towards Reunification," "Homelessness In America," "Old Aussie Punk."

#85/Jun '90. NoMeansNo, Fuel, Sink, Filth, Norman Bates & The Showerheads, Pleasant Valley Children, Rednecks In Pain, Volkswhale, Mosh Potatoes, Bad Karma, Blow Hard, Integrity, Crucial Response Records, "The IRA In America."

#86/Jul '90. Bunchofuckingoofs, Terveet Kadet, Eye Of The Scream, Econochrist, Datura Seeds, Pink Lincolns, Rise, Big Fat Liars, Hate That Smile, Kismet HC, Implement, The Eat, "Panama Ana Drugs."

#87/Aug '90. Capitol Punishment, Mudhoney, Go!, Hippycore, Jawbreaker, Polska Malca, Angry Son, AIM, Richie Stotts, The Lost, Die Schwarzen Schafe, Intense Mutilation, "Old Canadian Punk," "Redwood Summer."

#88/Sep '90. The Creamers, The Fixtures, Mega City 4, Dead Ends, Dandelion Adventure, Maniacs, Fiendz, Sludgeworth, Kolaborancji, Admiral, Crankshaft, Sleep, MTA, Long Cold Stare, 8-Bark, "Iraq's Boogey Man."

#89/Oct '90. The Offspring, Glee Club, Indecision, Sanity Assassins, Grant Hart, Monsula, Strike Out, Apocalypse, Subvert, Haywire, Corn Flakes, Scuffy Tearaways, Dead Steelmill, "Subway Arts," "Racism," "US Aims In Sending Troops to Saudi Arabia," "Old Italian Punk."

#90/Nov '90. The Dwarves, The Radicts, Peggio Punx, Inside Out, Silverfish, Voodoo Glowskulls, Nuisance, Resistors, 2 Car Family, Special K, Ravings, Choke, 2 Million BC, 4Q.

#91/Dec '90. Poison Idea, Warlock Pinchers, Tijuana In Blue, Headspring, Hacesja, Out Loud, Ultra Violet Eye, Birth Defects, The Big Thing, "Gainesville Girls," "Japanese Racism In America," "Marlboro/Miller Boycott."

#92/Jan '91. Citizen Fish, Citizens Arrest, Derelicts, The Mummies, RDF, The Blisters, Black Bird, Colombian Neckties, Downside, Caustic Soda, Anodize, Zyklon-B, The Gits, Comb, Intent, "US Provocation and Iraqi Invasion," "US Covert Military Supplies To China," "NY and Berlin Squats."

#93/Feb' 91. Chumbawamba, Snuff, The Fluid, Les Cadavres, Meat Shits, Psycho, D2D, Informers, "The CIA In Italy," "Paris Riots."

#94/Mar '91. Karma Sutra, Laughing Hyenas, La Polla Records, Mr T Experience, Internal Autonomy, Rats Of Unusual Size, Herb Garden, CRI, Eye Hate God, "Skintronic Zine," "World War 3 Illustrated," "War Resistance," "New World Order," "Jeff Paterson," "War Censorship."

#95/Apr '91. Pegboy, Bored!, FOD, Nihilistics, Legend Killers, Wholes, Wooden Horse, Jughead's Revenge, Penetrator, Willard, Ghoul Squad, Humorgod, Peaceville, "Arab Lands And The US/Iraq Situation," "Noam Chomsky," "War Resistance News."

#96/May '91. "Soviet Punk" with Russian rock press, Moscow Rock Laboratory, Naive, DSK, Cramp In The Leg, Dumb, JMKE, A...Yee, ANCH, Newies, Auktsion, Grazhdanskya Oborona, Sailors Silence.

#97/Jun '91. NoFX, Kortatu, Carcass, Gargoyles, Nip Drivers, Nuisance, Johnny Puke, Uniform Rejection, Comb, Recalcitrants, Puzzlehead, Strelnikoff, Straight Youth, "White Nights," "DC Demos," "Culture Of Violence."

#98/Jul '91. Born Against, All You Can Eat, Bliss, Apatia, Pojat, "Bootlegs" with Jello Biafra, Ian Mackaye, Corey Rusk, Tesco Vee, Tom Pig, John Loder, Curtis Taang, and many more.

#99/Aug '91. Tesco Vee's Hate Police, 411, Slum Turkeys, Helmet, Sideshow, C/Z Records, Dionysus Records, Dangerhouse Records Retro, Jobbernowl, Intent, Bush League, Orgasmic Toilet Band.

#100 pt 1/Sep '91. Ill Repute, Flipper, Nukey Pikes, Necracedia, Scherzo, Fitz Of Depression, Germbox, Crackhouse, Burn, Engage, Commonwealth, Ruth Schwartz, Voodoo Love Gods, Eye For An Eye, Ne Luumaet, Red London, "Does MRR Suck?", "MRR Bibliography Pt 1."

#100 pt 2/Sep '91. The Weirdos, Victims Family, Down By Law, The Rotters, Rorschach, Northen Bushmen, The Screw, Wheelchair Full Of Old Men Records, Just Say No, Dogma Mundista, "MRR Bibliography Pt 2."

#101/Oct '91. The Lunachicks, Specula, The Dread, Pagan Easter, The Avengers, The Lost, Cowboy Killers, Really Red, "Epicenter Zone and Blacklist Mailorder," "Report From The Moscow Barricades," "The Trouble With Revoltions."

#102/Nov '91. Intense Degree, Jello on P.C., Gray Matter, Nicky Garratt, One Blood, Bob of Vinyl Communications, The Cruel Elephant Club, Words Of Warning Records, The Fix.

#103/Dec '91. Sympathy For The Record Industry, The Didjits, Phleg Camp, Apostates, Jesus Lizard, Jeff Dahl, Urgent Fury, Strongbox, Eversor, Tripwire, Punishment Park, TVTV$, "Devon's Vacation," "Hippy Porn."

#104/Jan '92. Ian Mackaye, 23 More Minutes, Political Asylum, Twisted Red Cross Tapes, Hammerbox, Full Circle Records, Goober Patrol, Freak Beans, "SST vs U2," "The Business Of Punk."

#105/Feb '92. Nation Of Ulysses, Screeching Weasel, Bikini Kill, Surf Weasel, Scheleprock, The Dickies, Burning Bush, Davy Jones Locker, Dr Kavorkian Suicide Machine.

#106/Mar '92. Wat Tyler, The Cynics, The Deviators, Verbal Assault, Philippine Violators, Slam Suzzanne, Molodoi, "Women Regaining Control: Health Care," "Attica 20 Years Later," "H.E.A.R."

#107/Apr '92. The infamous April Fool's issue with The Fastbacks, Naked Aggression, Mono Men, The Richies, Golpe Justo, Dawson, Cross, Nirvana, Blind Spot, "Safe Sex," "Popsicle Festival."

#108/May '92. Spitboy, 15, Unsane, Dead Moon, Buzzov-en, Hijos De Nadie, MCR Co, "Unconstitution," "Piercing and Tattooing."

#109/Jun '92. "Absolutely Queer" issue with Tribe 8, Pansy Division, Bruce LaBruce & Vaginal Creme Davis, Donna Dresch, "Queer Skinheads," "Coming Out," "Political Fantasy & Manipulation."

#110 pt 1/Jul '92. "Punks Over 30" issue with Steve Ignorant, Joey Shithead, Ian Mackaye, GG Allin, Tom Pig, Tommy Strange, Al Flipside, Bob Mould, Peter Plate, Boff Presley, Big Frank, Brian Edge, Dale Stewart, Bruce Pavitt, Calvin Johnson, Dave MDC, David Hayes, Dick lucas, Lawrence Livermore, Mykel Board, Jeff Bale, Tim Yo, Doc Dart, Murray Bowles, Glen Friedman, Greg Ginn, Jeff Pezzati, Jello Biafra, Joey Ramone Metal Mike, Pushead, Ron Wright, Leesa Poole, Stephan Ielpi, Thurston Moore, Ted Falconi, Vic Bondi, Dirk Dirksen, Ruth Schwartz, and more, plus Upright Citizens, "Nirvanification."

#110 pt 2/Jul '92. "Bay Area Update" issue with J Church, Wynona Riders, Gr-ups, The Aborted, Special Forces, Rancid, Bumble Scrump, Strawman, Paxston Quiggly, Lung Butter, Good Grief, George Hated, The List Man, Grotus, Jack Acid, Grimple, Juke, Aaron Cometbus, Johnny Peebucks & the Swingin' Utters, Eggplant, Gag Order.

#111/Aug '92. Huasipungo, Real Cool Killers, Flux, Superchunk, Cosmic Psychos, Dr Strange Records, Pollution Circus, Erica Beck of Boy Records, Shelley's Children, Simple Machines Records, "Sexuality & Fascism."

#112/Sep '92. Steve Albini, Pain Teens, Nations On Fire, Bimbo Shrineheads, Amen, Rattail Grenadier, Sins Of The Flesh, TDF, Frogs Of War, Hedgehogs, Jo, Severance, 404 Willis Collective, Fobia Collective, "NY Punk Clubs History.".

#113/Oct '92. Jesus Lizard, Pete The Roadie, Svart Sno, The Stalin, The Queers, Oswald Five-0, Dare To Defy, Slaughter & the Dogs, Contempt, "Two Tales Of The Americas," "Professional Punx."

#114/Nov '92. Vic Bondi, Leatherface, Jonestown, Flaming Midget, Deconstruction, No Idea fanzine, 8-Bark, SNFU, Moral Crux, PKRK, The Overcoat, Flaming Demonics, Malignus Youth, Total Chaos, Unborn-SF, Transmisia, Hubert Selby Jr, "Election 1992: To Vote Or Not To Vote."

#115/Dec '92. Smut, Gas Huffer, The Gits, Underdog Collective, The Undead, Bugout Society, Mind's Eye, Thighmaster, Public Descent, The Wallmen, The Bollweevils, Bad Genes, Lumpen Proletariat, Landfill, Booby Trap, "Scenes From The Drug War," "Avoiding The Draft."

#116/Jan '93. The Diesel Queens, Bush League, Affirmative Action, Ken Sanderson, Genbaku Onanies, Schlong, Karen Black, AOS3, Killing Time, Charta 77, Sleeping Body, Coprofilia, Are We Dead Yet, Social Outcast, Godbox, "Getting The Point: An East Bay Needle Exchange."

#117/Feb '93. New Bomb Turks, Gaunt, Antiseen, Los Crudos, Naked Angels, Bivouac, Hell No, Souris Deslinguee, Sour Mash, Oiler, Datapanik Records, "Mad Ratts of Russia," "MDC in Russia."

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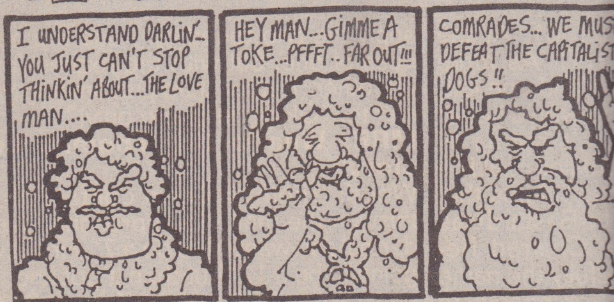

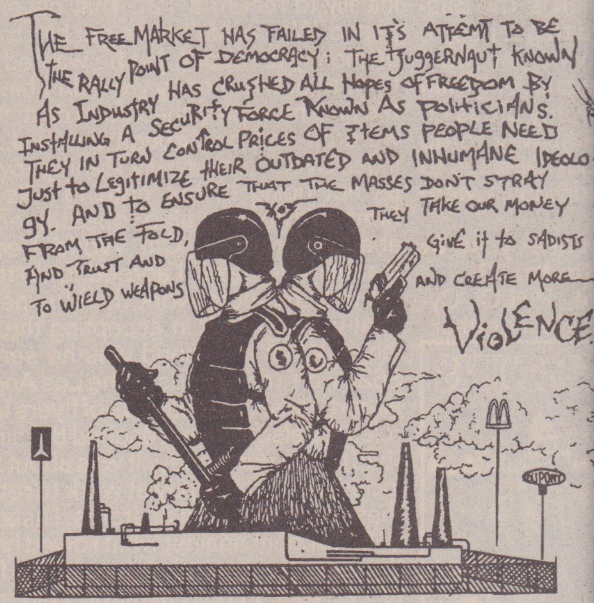

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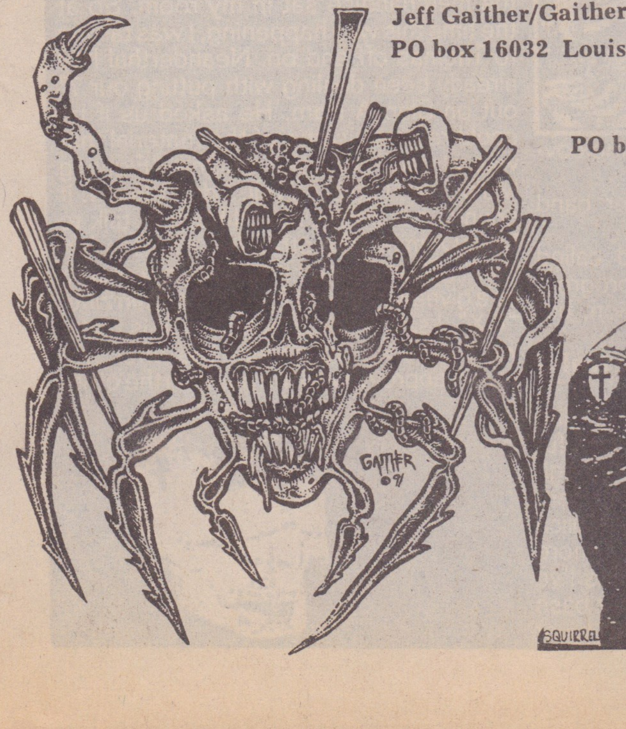

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